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SYSTEM OF VOCAL MUSIC,

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THE TRUE PRINCIPLES OF THE SCIENCE ARE EXPLAINED AND ILLUSTRATED, AND MANY OF ITS APPARENT MYSTERIES CLEARLY SOLVED:

BEING

A PRACTICAL MANUAL

OF

THE ART OF SINGING AT SIGHT.

BY ROBERT PLATT.

LONDON:
AYLOTT AND JONES, 8, PATERNOSTER-ROW.

MDCCCXLVII.

PREFACE.

I CAN offer no better excuse for obtruding the following pages upon the public notice, than the great satisfaction which I experienced in pursuing the system contained therein in my own course of self-instruction twenty years ago, and the success with which I have subsequently followed the same plan in imparting a knowledge of music to several of my friends.

It is a matter of some surprise that such a system has not been more generally adopted in popular musical education, especially in the case of children and young persons, as it seems so well calculated to impart a correct notion of the formation of the musical scale, upon which, in the acquire-

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ERRATA.

Page 16—The last but one in the first line of figures under No. V. should be 2, not 3.

„ 56—The example is in A flat, not E flat.

„ 59—In the Table, the fourth line under "Second Series" should be "Key of A flat," not "Key of B flat."

„ 88—Lines 9, 10, "This modulation," &c., should be placed at the bottom of the page.

The elder Dibdin has, among his numerous musical works, a simple method of teaching singing, namely, by the use of figures, similar to the plan adopted here. About ten or twelve (perhaps more) years ago, a worthy friend to musical education, Mr. Hickson, taught several children to sing by the use of figures. And, at this present writing, the Rev. J. J. Waite, a Dissenting Minister, labouring in Ilminster, is in the midst of the delivery of a course of Lectures in London upon congregational singing, in which a similar method is adopted.

The following circumstances have led to the publication of this book. Some friends who had heard Mr. Hickson's Lecture on Singing, in which he was assisted by the children whom he had instructed, were so desirous of learning, that, knowing I had a little knowledge of music, they requested me to teach them: I formed them into a class, and succeeded beyond my best hopes. From that time to the present I have occasionally instructed others, with the same success. But the

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I have endeavoured to keep the work within reasonable bounds, as much as possible; but if I have been rather lengthy in my elucidations, it is because I thought too much explanation would be better than too little. I have given illustrations from secular as well as sacred music. This will be no real objection to the utility of the book; for it will be acknowledged that the too frequent repetition of sacred phraseology is calculated rather to injure than establish its solemn character in the estimation of young persons.

In the adoption of this system, there is no necessity to reorganize the present notation of music: it is intended to explain the musical character as it at present exists. In attempting this explanation I have endeavoured to use language and reasoning that may be understood by all classes of persons. I therefore venture to presume, that it will be found especially adapted, in the hands of the teacher, the parent, or the guardian, to the capacities of even young children; in particular, it might be effectually used for the instruction of the senior classes in Sabbath and week-day schools. Indeed, there seems no reason why almost infants may not be made to participate in the luxuries of a musical education, by the adoption of a method so simple, so efficacious, and so musically correct.

I now commit the work to the judgment of a generous and impartial public, hoping that they will find as much pleasure and satisfaction in its perusal and practice, as the writing and preparing of it have given anxiety and solicitude to

Their humble servant,
THE AUTHOR.

Hoxton,
December 1*st*, 1847.

VOCAL MUSIC.

INTRODUCTION.

This earth of ours is a scene of misery. All of us are born to care and sorrow. From the peer to the peasant, all feel the weight of woe entailed upon us by our first parent, and certainly not lessened by the evil propensities and practices of his descendants. Yet God, in his mercy, has placed within our reach the means of happiness. Religion—the true, the Christian religion—offers to us her consolations and her moral power. And, to the man of clean hands and a pure heart, harassed though he be with carking cares, manifold are the minor sources of enjoyment that are ever open. His senses, if rightly employed, are but so many avenues for the entrance of joyous feelings, tending to alleviate his heaviness of heart, and to make him, for a time at least, forget his birthright of trouble. If he be so far favoured as to have his lot cast in the rural districts of our own fair land, his walks will present to his admiring eyes Nature in her chequered and changeful beauty of costume; his ears will be charmed with the sweet melody of sylvan sounds,—the shrill alto of the lark, the murmuring tenor of the pebbly brook, or the mellow bass of the lowing herd; and the fragrance of meadows and of woods will fill up the measure of his outward happiness,—all combining to refresh his spirit, and to raise it to pure and noble thoughts. But to those who are not thus privileged, who spend the greater part of the year within the gloomy walls of our metropolis, that wide-extending prison-house, or within the smoky precincts of our manufacturing towns; to these unfortunates, who inhale no sweeter odour than that of the nauseous cigar, whose only out-door music is that of thundering wheels or screaming chimney-sweeps, and whose eyes glance along a never-ending vista of brick and mortar, gloomily fore-shortened with smoke and fog;—to these hapless thousands there are yet accessible in-door enjoyments partially compensating for the loss of pure air and pleasant scenery.

Besides the numerous facilities for literary pursuits and pleasures now afforded to all, the arts and sciences offer their cheerful aid, as ministering spirits of fireside happiness. Among these, Music claims a distinguished place. The study of its theory is peculiarly attractive; so nicely mathematical, so beautifully adjusted are its parts, tempting the amateur farther and farther into the examination of its properties and powers. But the carrying out its scientific principles into practice by attempts at composition will be the ambition only of the few. The generality will content themselves with acquiring sufficient theoretic knowledge to enable them justly to appreciate the excellences of their favourite harmonies.

The principal charm of Music, however, lies not in its beauty as a science, but in its surpassing power to touch the inmost chords of the soul, and to wake them to thrilling ecstasy, when endued with vital expression by the melodious voice or well-strung instrument. Who has not felt the sweet and heavenly influence of Music?—whether wielded by the noble organ, as it peals forth its loud and lofty anthems; or by the friendly choral band around the Christmas hearth;—whether breathed by the gentle mother, as, with lute-like tones of simplest melody, she soothes her first-born to repose; or by the public singer, as she brings into play the full tide of her unbroken voice, and soars with perfect ease and nicest accuracy to the highest notes of the vocal scale, making the heart flutter and the limbs tremble with her penetrating trill.

In our joys what more welcome, in our sorrows what more soothing, than Music, as she dances along in some lively glee, or moves stately slow in some solemn full-chorded requiem?

But for us to pen the praises of Music would be loving labour lost. She needs no other appeal to the sympathy of our fellow-men than that which Nature has written on the heart of each. The fondness of the boy for his penny fife, of the young man for his soft-breathing flute, of the fairer sex for their piano-fortes; the enthusiasm which glows on the face of the Scotsman, as he hears the well-known bagpipe play; the attention with which the group of hardy sailors listen to their tuneful messmate's manly voice, as he sings, "Cease, rude

Boreas," or, "Ye Gentlemen of England," and the hearty good-will with which they swell the chorus; are all but so many proofs of the innate fondness for sweet sounds. Who has not been surprised at the taste and judgment displayed by little children in chanting their simple melodies, the nicety with which they imitate musical sounds, and their quickness in perceiving the least deviation from the principles of harmony? This taste, this discrimination, this enjoyment of music, are not peculiar to a favoured few: they are the attributes of the many; and the unmelodious, the earless, are the scanty exceptions to a general rule. But these fine perceptions of harmonic beauty are too often allowed to rust in youth, and are blunted by the busy pursuits of manhood. Yet often some lightsome lilt of former days will sweep over the soul of him immersed in cares, reminding him that his mental and bodily powers were not intended for unceasing drudgery in the acquisition of wealth.

The ancients felt and acknowledged this power divine of Music. Over them, less sophisticated as they were, the heavenly goddess appears to have exercised an electric influence scarcely credible to us comparatively unimpassioned moderns. Had it been in consistence with the scope of this little work, we might have attempted (with the aid of the additional light lately shed on this subject by the antiquarian decipherers of eastern hieroglyphics) to trace the career of Music through the nations of antiquity,—the Egyptians, the Hebrews, the Babylonians, the Greeks, the Romans, &c. Our Rubicon, however, must not now be passed. Should leisure favour us, at some future day we may hope, perhaps, to venture on the pleasing task. Meanwhile, let us proceed to the purpose of our present literary offering.

This little book, then, is designed to render plain the principles of this enchanting science, and to enable the learner, with but a little exercise of patience, to attain the faculty of singing correctly, at first sight, any series of musical notes, however difficult. And though (like young authors in general) we trust that our pages will not be altogether slighted by the higher and middle classes, yet the working man chiefly are our teachings intended to benefit. Kindly is it ordered by Divine Goodness that though the masses have now to labour more hardly for a livelihood than in bygone days, yet the highest enjoyments of which man is capable are brought much more within their reach: and now the low-born youth may for a few pence purchase those sparkling gems or sterling treasures of literature, which, in times that are past, cost many a worthier coin, and which were not to be obtained by the pale thirster after knowledge but at the loss of many a comfort. So is it with Music: she who has long lightened the chains of the free-aspiring Italian, and sweetened the bondage of the serfs of Austria, now offers her cheerful aid to the unshackled thousands of Britain, —not to help them to forget their civil rights,—God forbid!—but to accompany them in their hours of toil, to brighten their day of rest, to refine their tastes, to feed their souls with angels' food. For a small weekly sum a man may possess himself of the glorious early English songs, of Handel's and Haydn's noblest compositions, or of modern instrumental and vocal chefs-d'œuvre. We think, then, that our pages place within the reach of all a method that shall enable any one possessed of the average amount of intellectual and harmonic perception to avail himself of the lofty enjoyments now so accessible in respect of price. And if, by the instrumentality of the following pages, the working man shall acquire a taste for higher pleasures than those of the public house and the licentious newspaper; if a new charm shall be added to the homestead of the toiling tradesman; if the student shall hereby be provided with a harmless and cheerful means of recreation, when wearied with his intellectual labour; if a fuller strain of praise shall rise to heaven in thrilling harmony from many a village-school and many a house of prayer, attracting irresistibly him who on the sabbath seeks relief from the monotony of a working week; if, in fine, this little manual shall lessen the sum of human misery; its author's pains will be more than compensated, his highest hopes most joyfully fulfilled.

PART I.—THE MUSICAL SCALE.

INTRODUCTORY PRINCIPLES OF MUSIC.

In every branch of science, certain natural principles are laid down as the foundation of the system; and as these principles are proposed by persons who have bestowed much time and labour on their researches, the student feels no hesitation in admitting the truth of them.

It is not necessary that we should be deeply versed in the principles of an art or science in order to an enjoyment of its products. A person may admire the life and perspective of a painting, appreciate the master-mind that built the stately cathedral, or the towering monument, or gaze with rapture upon the exquisite proportions of the forms hewn out of the shapeless block by the hand of the sculptor, without knowing any thing of the principles upon which those arts are founded. So he may feel all the pleasures, yes, and the sorrows, too, that music is capable of infusing, without being able to tell what are its leading principles. But if he wishes to become a painter, an architect, a sculptor, a musician, though his own natural abilities may do much towards establishing his claim as an artist, yet he will feel grateful for the helps which he may gather from those who have gone before him, and trodden the rugged path, or unravelled the bewildering intricacies, of the studies he is pursuing.

Of the principles laid down as the foundation of the science of music, these three will at present claim our attention:—

I. Every musical composition is founded upon a certain succession of sounds.

II. One particular sound is the foundation of the series, every other sound of which has reference to, and is dependent upon, that fundamental note.

III. The distances between every two contiguous sounds throughout the series are not respectively equal.

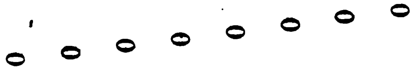
Upon these simple principles may be said to depend the whole science of music. They form the basis of every air, however simple; of every combination of harmonical sounds, however intricate; of every species of musical composition, however soothing, elevating, or ravishing. Whatever is to be found in music—its transpositions, its modulations, its accents, time, expression—all are subservient to these three principles: its mournful dirges, its chaste melodies, its wild airs, its gorgeous diapasons, its enrapturing harmonies, its complicated fugues, are all reared on this foundation.

But let us come to the sober consideration of the subject before us. There is nothing to deter the student from, but every thing to encourage him in, the endeavour to attain a knowledge of the humble branch of the art to which we shall now direct his attention; yet by perfecting himself in this, he will lay the foundation of a system which, if pursued, will lead to the enjoyment and investigation of all that belongs to the science of music. Let us then at once proceed to our task.

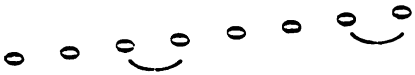
THE STUDY OF THE SCALE.

The succession of sounds upon which music is founded is called the *scale*, or *gamut*. It consists of eight sounds, gradually rising from any one that may be fixed on as the fundamental sound of the series. The eighth sound, which is to be considered merely as a repetition of the first, is called its *octave:* this name is sometimes given to the series of eight sounds.

As in the ordinary affairs of life men convey their thoughts to each other by writing or printing certain characters representing words; so musical ideas are communicated by characters representing sounds. Upon this principle, then, we may represent a musical sound by an elliptical character, thus: ○. In like manner, as we have eight sounds in the musical scale, and as they rise gradually one above the other, we can represent them by eight of these figures, placed in an ascending position, corresponding in some measure with the musical scale:—



According to our third principle, the distances between the sounds are not equal throughout the scale. It is ascertained that there is only half the distance between the third and fourth and between the seventh and eighth, that there is between any other two contiguous sounds of the scale. This circumstance may be represented by drawing a curved line under the characters where the shorter distances occur:



This, then, will give us a pretty accurate representation of the musical scale.

Observe: the term *tone* is used to express the greater distances between the sounds, and the term *semitone*, (*semi* signifying "half,") the lesser.

Upon this diversity in the distances of the sounds from each other depend all the variety and effect of music.

The semitones give a peculiar character to two of the sounds of the scale. The first, namely, that between the third and fourth, gives to the fourth a flat, dull expression; while the second, namely, the one between the seventh and eighth, gives to the seventh a sharp, harsh sound.

In singing the scale certain syllables are made use of: those which we shall employ are the following:

One. Two. Three. Four. Five. Six. Seven. Eight.

The advantages we shall obtain in our progress by using these syllables will become increasingly apparent, owing to the very great importance of considering the other sounds of the scale as dependent upon the one particular sound which is the foundation of the series, as laid down in our second principle.

Whatever words are sung, the vowels should be more particularly dwelt upon; and as the English language is somewhat encumbered with consonants, a few simple directions for the management of these syllables, so as to render their articulation as smooth as possible, will not be out of place here.

1. Let the first syllable be sung as if spelt w, o, n, laying the stress of the voice and the duration of the sound upon the vowel o, wo - - - n.

2. Pronounce the second as if it were spelt t, o, o, too - - - .

3. The third will be sung as spelt, three - - - ; only care must be taken to pass over the consonants quickly.

4. The fourth may be sung as it is spelt.

5. Let the fifth be sung as if it were spelt f, i, scarcely articulating the consonant v.

A little more care will be required in singing the sixth and seventh.

6. For the sixth, let the closing consonant be softened almost to an s, si - - - s. Indeed, the x may be left out entirely when the "six" is followed immediately by the "seven."

7. Let the seventh be pronounced as if spelt s, e, n, dwelling upon the vowel; thus, se - - - n.

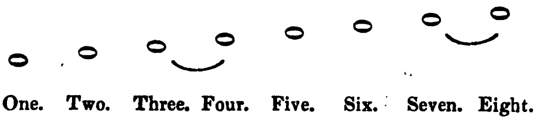
8. The eighth will be pronounced as if it were spelt a, t, e, a - - - te.

SINGING THE SCALE.

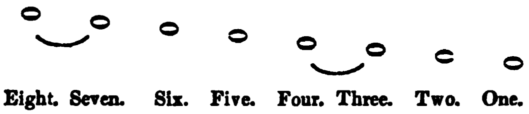
The student, no doubt, in this musical age, can readily obtain from a musical friend a correct notion of the scale; or he may learn it by striking the white keys of a piano-forte, taking care to begin at C. He will observe that the black keys are grouped together in twos and threes: the C is the white key immediately below the group of two black ones. Eight keys, commencing at one C and ascending to the next, will give him the musical scale. Any series of eight beginning and ending with C will answer his purpose; but his own judgment will induce him to select that most nearly corresponding to his voice. Yet, as every person into whose hands this little book may fall may not be possessed of these facilities, we shall give a few directions for the learner's progress on this subject. The first step will be to sing a musical sound, which should be sung to the syllable "one." This will be the fundamental note of the scale, the lowest of the eight sounds. A good, full sound must be produced. For the second sound of the scale, let the voice be raised to a little distance above the first, and let a sound be produced, and clearly and distinctly sung to the syllable "two." Proceed in like manner with the third, singing it to the syllable "three." A little attention will perhaps be requisite in forming the fourth, as in this place occurs one of the semitones, namely, that between the third and fourth. As before noticed, it has a dull, flattish sound, which seems to be the effect of the lesser distance from its preceding sound in the scale. We will just remark here, that the student need not be terrified with the apprehension of any difficulties in producing these sounds: they are all the free and spontaneous effort of nature, and require no harsh and disagreeable distortions of the voice or features: these should be striven against, and carefully avoided. These four sounds may be repeated a few times, till they are well impressed upon the memory. After this let the fifth be added to the four sounds already sung. Here let the student recur to the directions given for the use of the syllables. The sixth may now be added, the learner being careful as to the use of the syllable "six." The seventh will perhaps require a little more care than the rest, as the effect of the second semitone is felt in this sound: it gives to the seventh a peculiarly harsh, sharp sound, perfectly distinct from, indeed, directly contrary to, the characteristic sound of the fourth. And here we will just observe, that the first semitone acts upon the upper sound of the two which include the shorter distance; but the second acts upon the lower of the two by which it is included. The sharpness of the seventh leaves an unsatisfactoriness which seems to make it necessary that another sound should be added to complete the series. This sound is the eighth; and must now be sung to the syllable "eight," according to the directions previously given. It finishes the eight sounds of the musical scale. A proper attention to the seventh sound, in respect of its natural connexion with the eighth, would in a great measure remedy the tendency to lower the pitch of the tune which may be observed in congregations and bodies of singers. By "pitch" is meant the degree of elevation or depression in which a tune is played or sung.

When the pupil has accomplished this part of his task let him repeat them, slowly and distinctly, several times, until the series is pretty well impressed upon his memory.

The musical scale is here represented, with the syllable annexed to which each sound should be sung:—



After the pupil has well exercised himself in singing the ascending scale, he should reverse the order, and, commencing at its highest, the eighth, sing the sounds as a descending series, taking care to give to each its own proper syllable. It will be necessary to pay particular attention to the seventh and fourth sounds, their peculiar characteristic being preserved, as in the ascending scale. The descending series corresponds exactly to the tune of a ring of eight church bells. The following is the descending scale, with each syllable annexed to its proper sound:—

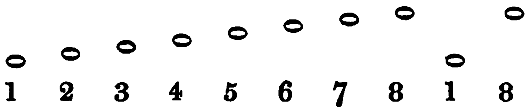


We now come to consider more particularly the individual character of the several sounds of the scale. By this is meant, not their difference in acuteness or graveness of sound, but their individual character as regards their position in the scale. We shall examine and practise them, not as they present themselves in order of succession, but as they are more or less difficult of attainment.

We shall, in these examples, discontinue the use of the curved line, trusting that the student will bear in mind the places of the semitones,—between the third and fourth, and the seventh and eighth.

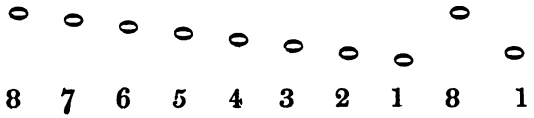
The eighth sound, being but a repetition of the first, is most easily learned. The pupil should sing the scale; then, letting the memory rest upon the eighth, and leaving out the intermediate sounds, sing only the first and eighth, according to the following plan:—

Example 1.



This should be sung several times, until the pupil has well learned this sound. When he is perfect in the eighth, let him begin at this sound, and sing the series descending till he arrives at the first: then, omitting, as before, the intervening sounds, let him sing the eighth and first.

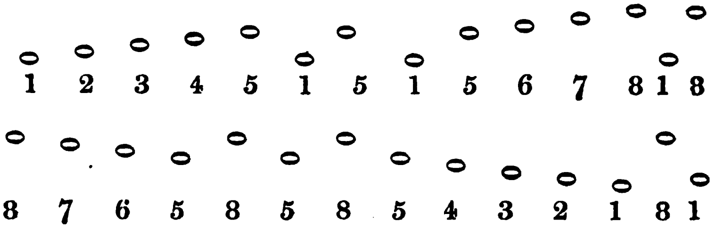
Example 2.



Next to the eighth, the fifth will be most easily acquired. It may be learned in precisely the same manner as the eighth.

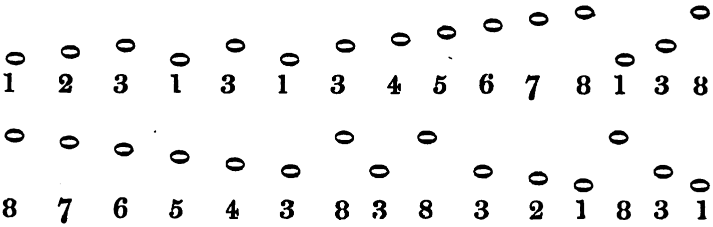
It is joined with the eighth and the first in the following example:—

Example 3.



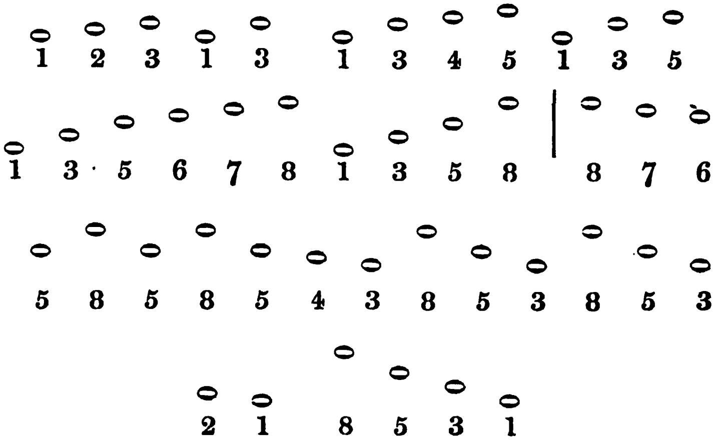
The third sound of the scale is more difficult, but may easily be attained by adopting the foregoing method.

Example 4.



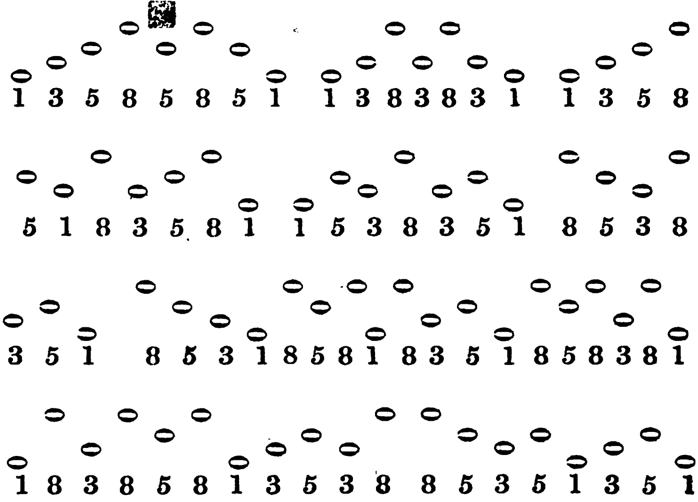
The third and the fifth are here given in connexion with the first and the eighth:—

Example 5.



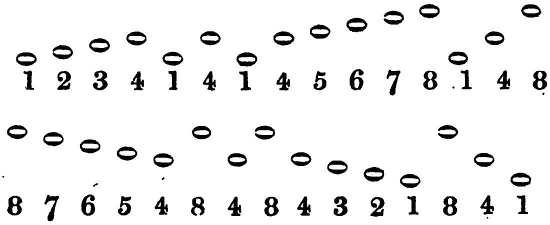
These four sounds are most frequently used. They bear a prominent part in all military music, and hence are not inappropriately termed "martial notes." Let them be well practised in the following manner:—

Example 6.



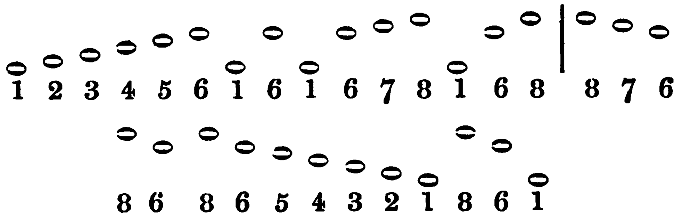
The fourth sound is the next to which we shall direct the attention of the student. Although this is more difficult than those previously noticed, yet the circumstance of its being the sound affected by the first semitone will greatly assist in its attainment. It has, as before observed, a dull, flattish sound.

Example 7.



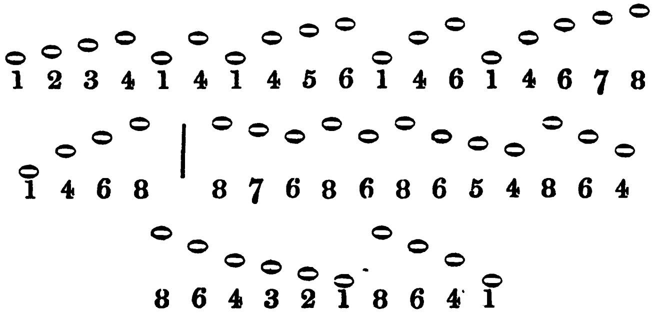
The sixth sound of the scale will next come under consideration. The character of this sound is plaintive: this is particularly observable in descending to it from the eighth, as in the latter portion of this example:—

Example 8.



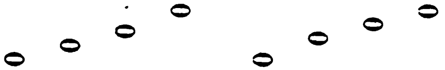
These two sounds, namely, the fourth and the sixth, will now be given in connexion with the first and the eighth.

Example 9.



When the pupil has accomplished this last lesson, he should practise the two portions of the scale together, and learn well the difference between "one, three, five, eight," and "one, four, six, eight." Whenever any difficulty is experienced, or any inaccuracy is suspected, he should recur to the scale, and sing from "one" up to the sound required. It will be advisable also to sing the scale occasionally during the practice of these sounds, paying particular attention to the seventh, and its connexion with the eighth.

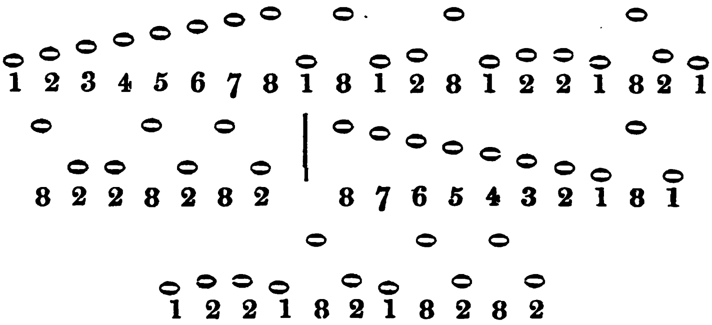
Example 10.



The second and the seventh are the most difficult sounds of the scale: but a careful and attentive consideration, and a persevering and determined practice of them, will enable the pupil to fix them as indelibly in his mind as any of the other sounds. Indeed, he must conquer them before he can safely proceed any farther in the study of vocal music. The first and eighth he will find to be his guides in accomplishing this portion of his task.

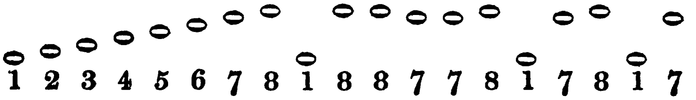
We shall begin with the sound "two."

Example 11.



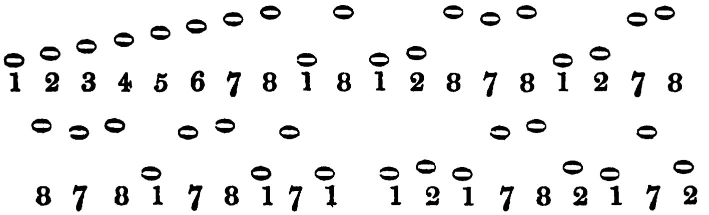
We shall now turn our attention to the seventh. It has a peculiarly sharp, harsh sound, perfectly distinct from the flatness of the fourth, which will greatly assist in fixing it in the student's memory. The second semitone lies between it and the eighth; and on this account it should be kept up pretty near to that sound.

Example 12.



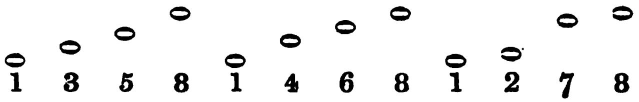
The second and the seventh will now be given in connexion with the first and the eighth.

Example 13.



These three portions, which contain all the sounds of the musical scale, must be well practised. A perfect knowledge of them will much facilitate the learner's future progress.

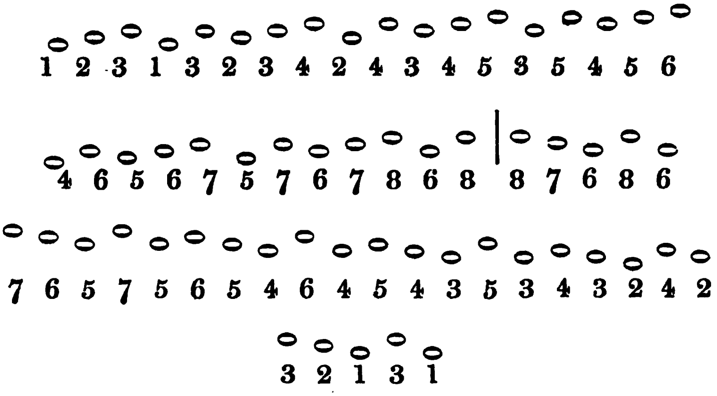
Example 14.



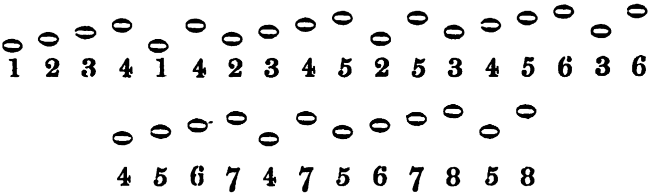
The student is now requested to study and practise the following exercises. They should be sung very slowly at first; and great care should be taken that the first and last figures of the several passages have their proper sounds given to them; that is to say, if the learner is practising No. III., after singing "three, four, five, six, seven," he should be very particular in giving to the syllables "three" and "seven" their own proper sounds in the scale.

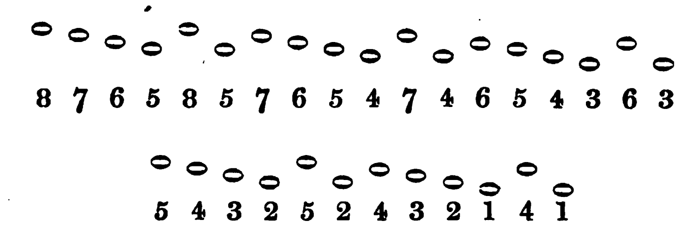
Example 15.

No. I.

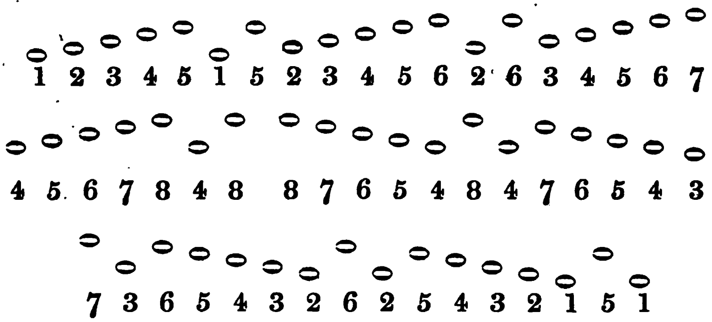


No. II.

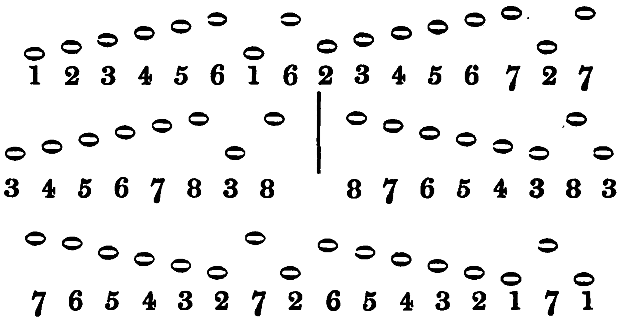




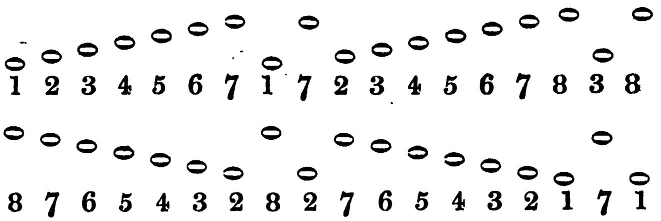
No. III.



No. IV.

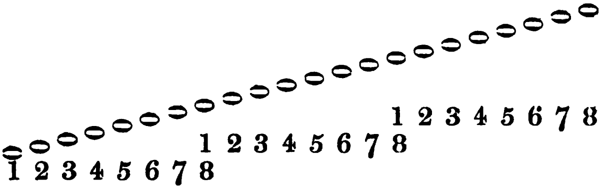


No. V.



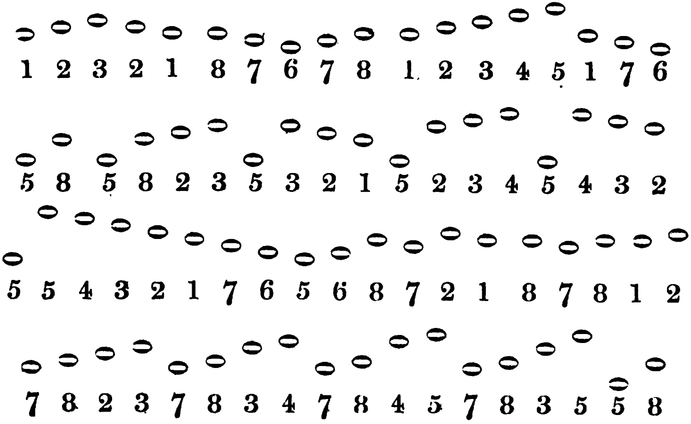
EXTENSION OF THE SCALE.

The student will, perhaps, think our first principle—that there are only eight sounds in music—not in strict accordance with truth, as he can produce twelve, or fourteen, or more, musical sounds, and especially as he has heard a great many more played on various musical instruments. We shall endeavour to explain this. All the musical sounds that can be given above or below any scale of the eight sounds are only repetitions of the sounds already produced, with the simple difference that they are in a higher or lower pitch. These sounds must be sung to the same syllables that have been already used.



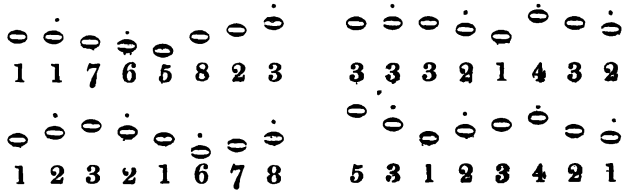
The pupil will observe in this series, that the figures "eight" and "one" are both used to the same sound: they may be sung indiscriminately to the fundamental sound of the scale; though it will perhaps be best to sing "eight" in ascending and "one" in descending to it. We shall give an example or two by which the pupil may practise the sounds above and below that of "one," or "eight." He may fix upon any sound that may best suit the compass of his voice for the first or (which is the same thing) the eighth of the scale.

Example 16.



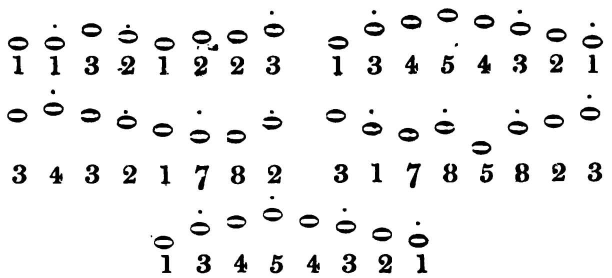
Although it is a little out of our intended course, yet, as the young student has patiently followed us through the preceding details, and as, we presume, he thinks he is entitled to a little reward for his toil, we shall endeavour to show him, that, even at this early stage of his studies, he is capable of "singing by notes." Let him slowly practise the following exercise, singing the characters, as heretofore, to the figures that are placed under them. Let him then change his figures for that excellent doxology, "Praise God from whom all blessings flow," &c., and he will find that he can "sing by notes" the universally-admired Old Hundredth Psalm. In order that a little effect may be given to his performance, let him put about as much stress of voice upon the characters that have a dot over them (which, he will observe, are every alternate one, beginning at the second) as he would use in pronouncing the second syllable of the word "return." He will find a little assistance in giving the required force to the sounds, by raising his hand when singing the first, which is not dotted, and lowering it when singing the second, which is dotted. The hand may be suffered to fall gently upon a table, &c., or upon the palm of the other hand.

Example 17.



In the following exercise, the first line should be repeated.

Example 18.

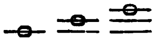


We scarcely need inform our pupil that the above is the music adapted to Martin Luther's sublime Judgment Hymn. There is a trifling deviation from the tune itself, two short notes being, in one or two instances, necessarily merged into one.

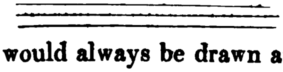
PART II.—NOTATION.

THE STAVE.

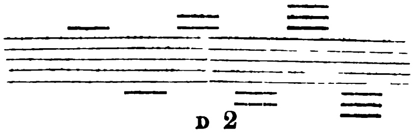
HITHERTO we have represented sounds by two methods; namely, by their position, and by the figures placed under them. It would somewhat simplify our plan if we could dispense with the figures altogether, and let the position of the characters alone indicate their difference of sound. This might very easily be done by drawing lines and placing the characters upon them, thus:—



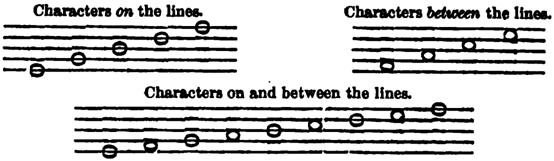
If there were any objection to this plan, it would be, that the number of lines required would be so great, that the eye in traversing them would become confused, and unable to distinguish the different sounds thereby represented with that readiness and accuracy which are necessary in reading quick passages of music. This might be partially obviated by using a definite number of fully drawn lines, whether they were immediately wanted or no, and only employing others when the tune extended above or below the lines that would be thus occupied. As regards the fixed number of lines, less than eight should be adopted, for the reasons above stated; and, for the greater facility of recollecting them, perhaps an odd number would be preferable, as it would give us a middle line, and, of course, a certain number above, and a like number below. We should probably find that five would be a number that the mind could readily comprehend, as we should then have a middle line, a top and a bottom line, and one between either way, thus:—



These five lines would always be drawn at full length: if the tune extended beyond these either way, additional lines would be used, thus:—

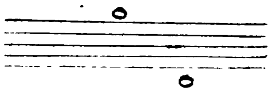


But even then we should be very much inconvenienced by the frequent use of these additional lines, and the great space that would be occupied by writing upon lines only. A still farther improvement would be made by the very simple process of writing the characters *between* as well as *on* the lines, in the following manner:—

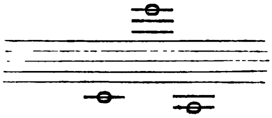

Characters *on* the lines.
Characters *between* the lines.
Characters on and between the lines.

By this means only one half the space would be required for writing the music. But besides this, another advantage would be gained,—the different positions of the characters would be more easily detected, and consequently their names and sounds more readily learned, by the diversified method of writing them between and on the lines.

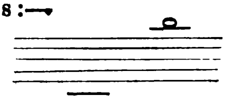
Before using any additional lines we should occupy the spaces immediately above and below the five lines.



Characters on the additional lines would thus appear:—



The spaces occasioned by the additional lines would also be brought into use, thus:—



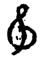
There is good reason to believe that it is by this progress of improvements that the earlier writers of music have transmitted to us the present compendious mode of representing musical sounds. Here then we have the five lines upon which the characters are written, and by which their various degrees of elevation and depression are indicated. The five lines are called the *stave;* sometimes, the *staff.* The additional lines are called *leger*, or *added*, lines; the term most in use, and which we shall therefore adopt, is *leger*. The spaces between the leger lines are called *leger spaces*.

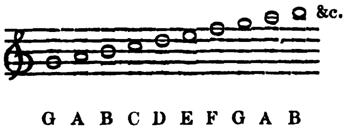
THE MUSICAL ALPHABET.

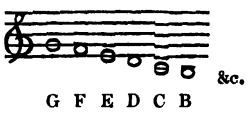
Besides the figures which we have used to distinguish the different sounds of music, there are other names which are universally applied to them by musicians; and no one will be perfect in the English notation of music unless he possesses a thorough knowledge of them.

Every line and every space, as well the leger lines and spaces as those of the stave itself, has its name. Some of the letters of the alphabet are used for this purpose; and as there are only seven really different sounds in the musical scale, (the eighth being, as before observed, a replicate of the first,) only seven letters are required. These are, A, B, C, D, E, F, and G. The musical alphabet, however, does not commence at A, but at C, and is as follows:—C, D, E, F, G, A, B, and then C, again.

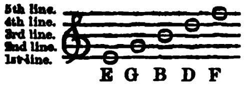
In a subsequent part of our instructions we shall enter more fully upon the subject of the musical stave, the names of the lines and spaces, and the signs by which these names are determined. In the mean time we shall endeavour to supply as much information as will set the student fairly on his way to a knowledge of music, without embarrassing him in his progress.

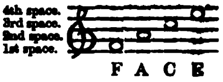
In order to determine how these letters shall be applied to the several lines and spaces used in music, certain characters, called *clefs*, are placed at the beginning of the stave. The one which will first occupy our attention is termed the G clef, and it is thus formed:—  This is also called the *treble* clef, because it is used to show the stave of music that should be sung by treble voices, that is, the voices of women, and of boys and girls. It is placed on the second line of the stave, and for this reason that line is called G; consequently, all the characters in music representing sounds which are to be found on this line receive its name, G. The rest of the lines of the stave, all its spaces, and all the leger lines and spaces, are named in regular order from it, ascending and descending, in the following manner:—





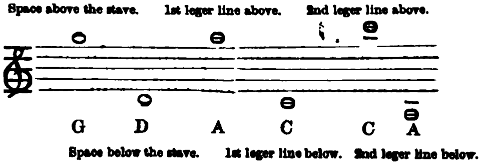
The alphabetical names of all the lines and spaces must now be learned. The pupil will find this a task of no great difficulty, if he separate the lines from the spaces in the following manner:

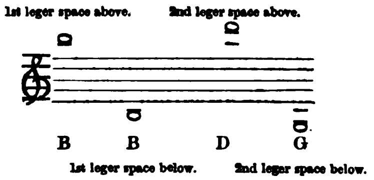




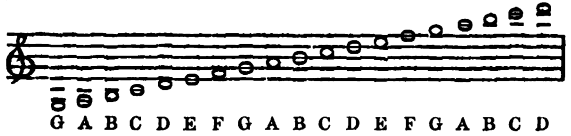
He will observe that the *lowest* line is called "the first line," and the *lowest* space, "the first space:" the names of the spaces will be easily remembered, as they spell the word "face," F, A, C, E. The lines are E, G, B, D, F.

When he has attained the names of the lines and spaces of the stave itself, let him learn those of the spaces above and below; and then the leger lines and the leger spaces, as follow, observing that the nearest to the stave, whether above or below, is always considered the first:—





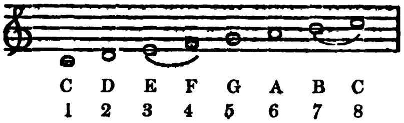
All the above characters, if ranged in regular order, will thus appear:—



The short stroke drawn across the stave is called a *bar;* its proper use will be explained hereafter.

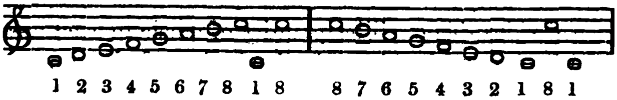
THE SOUNDS APPLIED TO THE STAVE.

We observed, in a former paragraph, that the treble clef is used to point out the line of music that should be sung by treble voices; and that this sign is also called the G clef. We repeat these remarks, in order to prepare the mind of the student for the fact, that this sign represents a musical sound of a certain pitch. This being the case, the pupil will readily understand, that whatever line of the stave this sign is placed upon, it gives to that line not only its name, G, but its sound, G, also. We have also stated that the musical alphabet begins with C. This, too, is the name given to a sound of a certain pitch; and so are the rest of the letters of the musical alphabet,—they all represent certain fixed sounds; and, as in the case of the sound G, if these letters are applied to the lines and spaces upon which the musical characters are written, the lines and spaces are thereby made to represent the sounds which the letters themselves signify. These letters C, D, E, F, G, A, B, C, or, which is the same thing, the lines and spaces which are called by their names, represent the series of sounds to which we have applied the figures "one, two, three, four, five, six, seven, eight," as in the subjoined scale:—



Our pupil must bear in mind the places of the semitones: namely, between E, F, and B, C,—the third and fourth, and the seventh and eighth, as indicated by the curved lines.

All our exercises on the sounds may be written on the stave. We shall represent the first example, and earnestly recommend the student to follow out the suggestion, by writing them all upon ruled music-paper. He will find that this practice will greatly assist him in learning both the sounds and the alphabetical names of the lines and spaces of the stave. (Observe: the term "stave" is often used in a more extended signification than merely the five lines of the stave: it frequently includes the leger lines adjacent to it.)

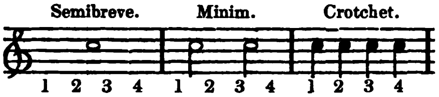


MUSICAL TIME.

Besides the accuracy with which the sounds of the musical scale should be sung, there is another circumstance respecting them which is of equal importance: this is their duration, or TIME. This is as necessary to the correct performance of music as is the giving to the characters their proper sounds. To this subject we shall now invite our reader's attention.

The general name given to all musical characters that are played or sung is " note : " a note therefore may be, with respect to its continuance, long or short; with respect to its pitch, high or low; with respect to its sound in the scale, " one, three, five," &c.

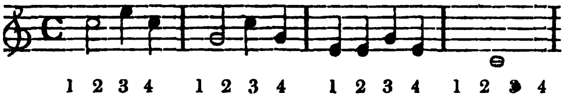
The character which we have hitherto used as the representative of the sounds is called, with respect to its duration, a *semibreve.* It is the longest note in general use in modern music. A note half the length of the semibreve is called a *minim.* Its form is exactly that of the semibreve, with the addition of a thin stroke proceeding from the head, called "the stem." Two of these would be sung in the same time as one semibreve. A note half the length of a minim, and one-fourth the length of a semibreve, is called a *crotchet.* Its form much resembles that of the minim with the exception that the head is close, while that of the minim is open. The semibreve should be sung during the time that a person can slowly count " one, two, three, four ;" the minim and crotchet in their proper proportions, as shown in the following example :—



Every tune or piece of music is divided into equal parts by thin strokes drawn perpendicularly across the stave, called, as before observed, " bars." The divisions so formed were formerly called " measures." The term " bar " is now generally, though not wisely, used both for the divisions of music, and the line that divides them. The quantity of music in each measure is shown by a sign placed at the beginning of the tune, which is called its " time." If there is any change of the time in a musical composition, (which is frequently the case in long pieces,) it is indicated by a corresponding mark.

EQUAL TIME.

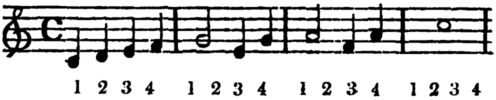
We have said that the duration of a semibreve is while a person can moderately count "one, two, three, four." It will follow that any number of notes equal in total value to a semibreve should occupy the same time in singing. If these several portions of music were placed in order, with the bar-stroke between them, they would form what is called "common," "equal," or "semibreve" time. It is called "common" to distinguish it from "triple," or, as it is sometimes called, "uncommon," time. It is called "equal," or "even," time, because of the divisibility of its measures into even parts. It is called "semibreve" time, because every measure contains the value of a semibreve. The sign used to denote this kind of musical time was formerly a semicircle; the mark has gradually changed to the resemblance of a common "c." It will be found following the treble clef in the ensuing illustration:—



In order that the time of the music may be correctly performed, it is both *beat* and *counted.* The latter is, for the most part, a mental process, except in the first stages of instruction; the former is done audibly.

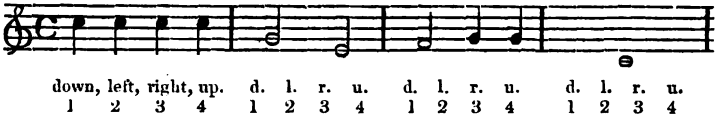
COUNTING TIME.

The pupil will perceive that as the semibreve is held during the time in which a person may count "four," the four several counts are each equal in value to a crotchet. Hence this note is of great importance in music; insomuch that it is the measuring note in by far the greater varieties of musical time, and in those especially that are most commonly used: semibreve time is sometimes called, in respect of this note, "four-crotchet time." The measures of semibreve time, then, should each occupy the time of counting one semibreve, namely, "one, two, three, four," whatever number of notes may happen to be in it; that is, the quantity of music in every measure must be reduced to crotchets.



BEATING TIME.

Time is beat in a manner corresponding to the four crotchets in each measure; the following is the method in general use:—The raised right hand is suffered to fall smartly into the palm of the left for the first beat; it is then moved towards the left side for the second beat; towards the right for the third beat; and it is again raised for the fourth beat, being by this last movement restored to a proper position for beginning the succeeding measure. Thus we have four beats, "down," "left," "right," "up," corresponding to the four crotchets, or their value, in each measure.



ACCENT.

Before we give any exercise to illustrate the foregoing remarks, we must notice a most important feature in music: this is its accent. The student cannot fail to have observed, when listening to any music, especially military music, the regular alternation of notes that seem to be played with a little force with others not quite so prominent in their sound. It is almost impossible for music to be played or sung without the hearer or performer accompanying it, mentally or audibly, with an accent. The notes so distinguished are the first, which is the down beat, in every measure. And the pupil must be careful to give to every measure its accent, and in its proper place, which is on the first note, whatever that note may be; for accent is as necessary to be observed in music as in speaking or reading: indeed, without it music would be but a succession of unmeaning sounds.

The accent must not be considered as taking any length of time for its performance: it occupies the mere instant of striking the note.

Besides the principal accent, that on the first note of the bar, there is in semibreve time, if the music consists mostly of crotchets, or shorter notes, a secondary accent: this is on the third crotchet in the measure. The word "temporally," having its principal accent on the first syllable, and a secondary one on the third, is a good exemplification of the nature of the accentuation of four-crotchet time.

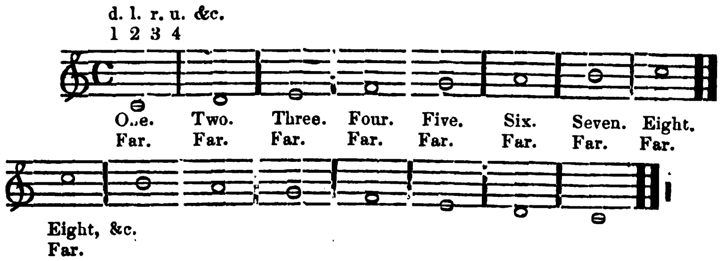
OF KEYS.

There is another remark necessary to be made before we proceed to our exercises. The note that corresponds to our sound "one," as we have before shown, is the note C. This note, therefore, is the fundamental note of all compositions that have C for their sound "one;" or that, in musical language, are "in the key of C." The term "key," strictly speaking, is not confined to the note C, but embraces the natural scale of eight sounds the "one" of which is the fixed sound C, and is therefore called "the key-note."

We may observe here, that it is not absolutely necessary that the pupil should sing his lessons exactly in the key of C. Let him sing them to any pitch that will best suit his voice. The reason that we make this remark is, that he may not be discouraged in his endeavours to obtain a knowledge of music, nor deterred from his practice, because he imagines that he may not have hit upon the right note. It is certainly desirable to be as nearly correct as possible; but it may be some consolation to the student to know that very few, except, perhaps, professed musicians, can determine with certainty the exact sound of C.

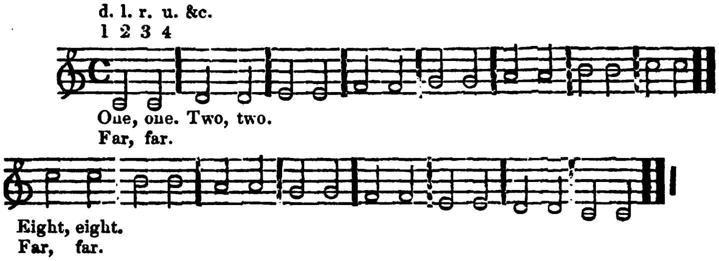
The pupil may now sing the following exercises. In order to accustom himself to sing other words besides those which we have hitherto used, let him repeat his lessons, singing to every note the monosyllable "far." It will also be advisable for him to beat the four beats of a measure a few times, without singing, in order to attain some degree of accuracy in keeping time.

No. I.


d. l. r. u. &c.
1 2 3 4
One. Two. Three. Four. Five. Six. Seven. Eight.
Far. Far. Far. Far. Far. Far. Far. Far.
Eight, &c.
Far.

The two thick lines at the end of the eighth bar are called a *double bar*. Its use is to divide the music into larger portions, called *strains*. The quantity of music contained in a strain corresponds generally to the line of poetry to which the music is set. One or two short strokes placed after a double bar show the end of a tune, piece, lesson, &c.

No. II.



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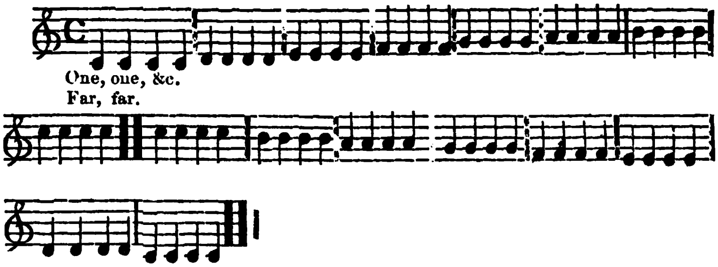
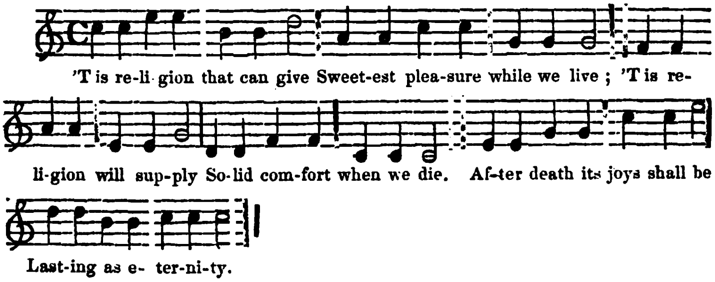
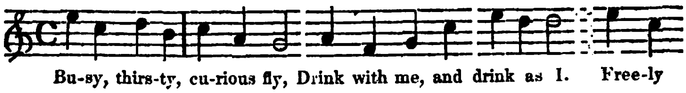


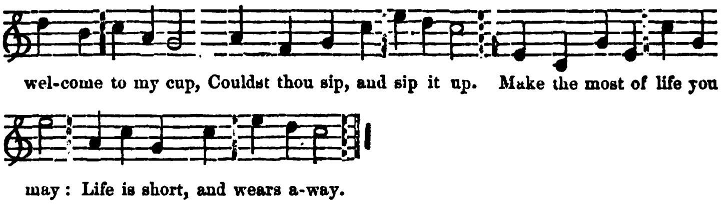
After singing the two following lessons, first to the figures, and then to a monosyllable ending with an open sonud, such as the word "far," previously used, the student should sing them to the annexed lines of poetry. He will bear in mind, that as there are but seven really different sounds in the musical scale, every C is "one," every D, "two," and so on.

No. IV.


'T is re-li-gion that can give Sweet-est plea-sure while we live ; 'T is re-
li-gion will sup-ply So-lid com-fort when we die. Af-ter death its joys shall be
Last-ing as e- ter-ni-ty.

No. V.


Bu-sy, thirs-ty, cu-rious fly, Drink with me, and drink as I. Free-ly


wel-come to my cup, Couldst thou sip, and sip it up. Make the most of life you
may: Life is short, and wears a-way.

2.

Both alike are mine and thine,
Hast'ning quick to their decline:
Thine's a summer; mine's no more,
Though repeated to three score.
Three score summers, when they're gone,
Will appear as short as one.

The following examples will afford the pupil an opportunity for the study of musical accent. He will see the effect that is produced by the simple circumstance of removing the barstroke a crotchet in advance, as in the second, third, and fourth examples.

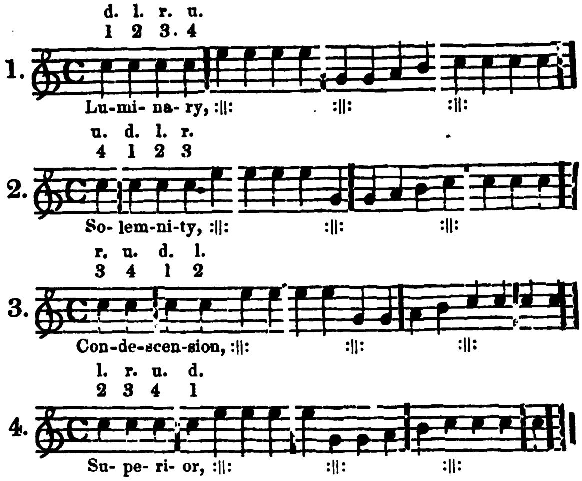
As it is difficult, if not impossible, to find in our language a word of four syllables having its proper accent on the fourth syllable, we shall illustrate the accentuation of the fourth example by the word "superior," which is properly accented on the second, but has its secondary accent on the fourth, syllable. The accents of the other words correspond in each case to the musical accent.

It will sometimes happen that the accented notes will fall upon the unaccented syallables of the poetry or other words that may be set to music; whenever this occurs, the reading accent must yield to the musical one.

The student must also direct his attention to the counting and beating of the time at the commencement of each example: the first note must be beat "down" only when it is the first note in a measure; in all other cases it must be considered as occupying its proper place in the measure, and must be beat and counted accordingly, as shown in the three latter illustrations.

The mark :||: is called a *repeat:* its use is to show that some portion of the words should be repeated. As it is an imperfect sign, inasmuch as the singer is left to himself to discover exactly what words should be repeated, it is sparingly used, and then only in very obvious cases.

No. VI.

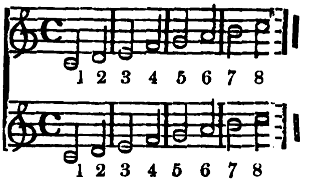

d. l. r. u.
1 2 3. 4
1.
Lu-mi- na- ry, :||: :||: :||:
u. d. l. r.
4 1 2 3
2.
So- lem-ni-ty, :||: :||: :||:
r. u. d. l.
3 4 1 2
3.
Con-de-scen-sion, :||: :||: :||:
l. r. u. d.
2 3 4 1
4.
Su- pe- ri- or, :||: :||: :||:

HARMONY.

We shall here stop to glance at the most pleasing part of music, which is the effect produced by the blending of two or more sounds into one. Musical sounds, following each other in succession, are called *melody*; musical sounds, properly arranged and played or sung together, form *harmony*. When these sounds are rightly adjusted, the most delightful effects are produced; but if the singing of the parts in exact tune and time is not attended to, the intended effect is entirely destroyed. The learner therefore cannot be too precise in giving the proper and full value to the notes;—he can never keep time too well. If two or more persons sing the same part at the same time it is called singing *in unison*; if they sing different parts at the same time, it is called singing *in harmony*, or singing *in parts*.

If the student can obtain the assistance of a friend, or if two or more persons should be studying together from this little work, they will find that the practice will be rendered very pleasant by singing their lessons in harmony. It will enable them to keep correct time, and also relieve the tedium of singing one part alone. In singing the following lessons the sounds should be given with the utmost exactitude. It will be necessary, too, that a tolerable degree of confidence be exercised, in order that the tyro may not be thrown off his guard, when a different note from the one he is singing is heard. The first example is in unison: the succeeding ones exhibit a gradual change from unison to as full harmony as is needful for the pupil's present progress.

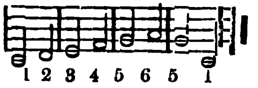
No. VII.



1.

Let the following be substituted for the lower line, in the order in which they are marked.

2.



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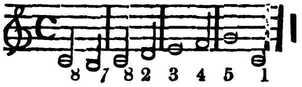
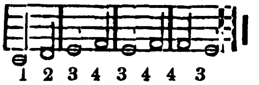
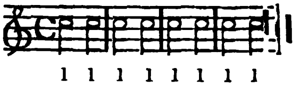


4.



5.



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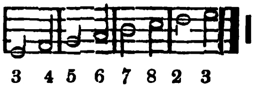

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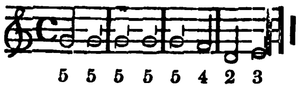
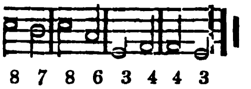


8.

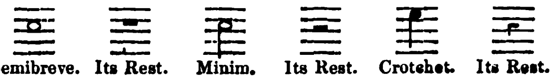


The line that unites the two (or more) parts that are to be sung together, is called a *brace;* the parts so united are called a *score*. See the first example.

In strict musical language, these are called "first and second treble parts," as indicated by the treble clef at the head of each stave. But as this clef is now commonly used in most popular musical works of the present day, for all voices except the bass, we shall not be very far wrong in making the same indiscriminate use of it ourselves.

RESTS.

In music, in order to produce certain effects, there is occasionally a cessation required. The characters used to indicate this cessation are called *rests*. They bear the same names and are under the same regulations, in respect to their value, as the notes themselves. The rests corresponding in time to the notes already given are as follow:—



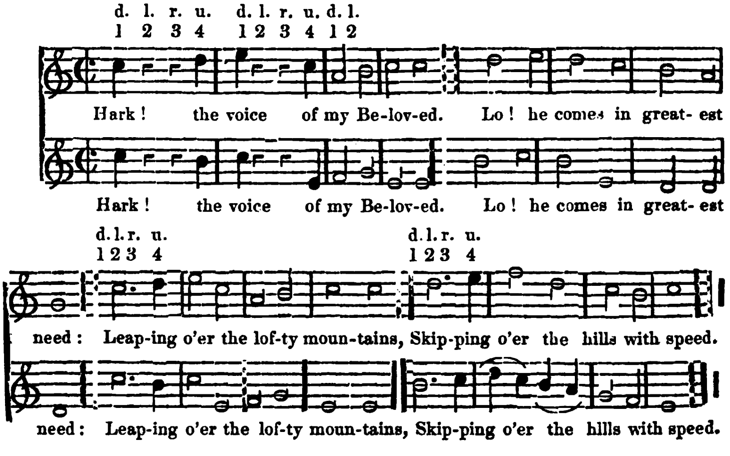
Rests should be beat and counted as accurately as the notes whose value they represent. The following example will show their use, and illustrate their effects.

When the music of semibreve time is required to be sung rather briskly, the sign at the beginning has a stroke drawn perpendicularly through it; if very lively, the marked sign is inverted. But in modern music these altered signs are seldom used; its quickness or slowness being determined by certain Italian words, placed at the head of the tune. See Vocabulary, at the end.

DOTTED NOTES.

A pleasing variety is given to the length of notes in equal time, by increasing some to three times the value of the next lower denomination, instead of twice: thus a semibreve is made equal to three minims; a minim equal to three crotchets, (as in the first bar of the third and of the fourth strain of our present lesson,) and so on. This change is indicated by a dot placed after the note so altered. Our student, then, must bear in mind that a dot placed after a note shows that its value is increased one half. The counting and beating of these notes must of course correspond to the alteration that is made in them.

No. VIII.


d. l. r. u. d. l. r. u. d. l.
1 2 3 4 1 2 3 4 1 2
Hark! the voice of my Be-lov-ed. Lo! he comes in great- est
Hark! the voice of my Be-lov-ed. Lo! he comes in great- est
d. l. r. u.
1 2 3 4
d. l. r. u.
1 2 3 4
need: Leap-ing o'er the lof-ty moun-tains, Skip-ping o'er the hills with speed.
need: Leap-ing o'er the lof-ty moun-tains, Skip-ping o'er the hills with speed.

We will here just hint to our pupil that he must pay attention to what particular line in the score he is singing, as in passing from one brace to the next, especially where there are several parts, the eye is likely to be confused.

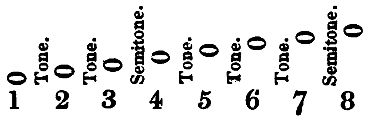
PART III.—TRANSPOSITION.

FIRST SERIES.

PRELIMINARY OBSERVATIONS.

From what we have previously remarked respecting the non-importance of his determining precisely the pitch of the note C, and the hint we gave that the lessons might be sung in any pitch that would best suit his voice, our pupil will be prepared for the fact that C is not the only key in which a tune may be played or sung. Every note of the scale may be used as a key-note. And, further: in the course of our instructions we shall show that every whole tone may be divided into two semitones; and that every semitone may be used as a key-note. In every change of key the relative positions of the semitones must be observed, the scale of C being the model for every other key.

Here we must examine more particularly the construction of the scale of music. The learner will remember that in forming the scale, there is only half the distance between the third and fourth, and seventh and eighth, that there is between the other contiguous notes of the scale. According to these divisions, the scale will thus appear:—



This is the usual description given of the scale of music; namely, that "there is a semitone between the third and fourth, and seventh and eighth, sounds of the scale, and a tone in all the other places." This is, so far, correct, considering the sounds of the scale as mere risings of the voice. But if we form our notions according to their characteristic nature, our description will be a little different. In speaking of the fourth and seventh, we characterize the former as having a "dull, flattish" sound, and the latter as being "harsh and sharpish." Now it is somewhat remarkable, and singularly coincident with our description of these two sounds, that, in the two series of transpositions, these two notes are the first to be affected:—the flat sound, the fourth, is sharpened, in the first series, and the sharp sound, the seventh, is flattened, in the second series. Our description of the scale with respect to the semitones therefore is simply this,—that the fourth, or flat, sound, is only a semitone above the third, and the seventh, or sharp, sound is only a semitone below the eighth; the other sounds are a tone distant from each other.

It is of the utmost importance that the natural construction of the scale of music should be well understood, as upon a correct idea of this depends a true conception of transposition, modulation, and other higher branches of music.

The present system of notation of music is intended for instruments as well as voices. A musical instrument, compared with the voice, of which it is an imitation, is but imperfect. To accommodate this imperfection, certain characters were invented for the purpose of pointing out what notes should be raised or depressed, in order to bring the semitones into their proper places, so that, whatever might be the pitch of the tune, the scale of the instrument should correspond exactly to the natural scale of the human voice. Nature requires no effort in producing a proper musical scale for any pitch of sound: the human voice is always prepared for every key. But considerable skill is required in the use of musical instruments, in order to enable the performer to play in different keys;—the characters that are placed at the beginning of the tune to show the key in which it is set, must be actually made by him to every note that requires their application. For the singer there is no such difficulty; their use to him is merely to point out the note to which he is to apply the sound "one," "four," "seven," or "eight," &c.

Key of G, one sharp.

By transposition is meant the adapting of any tune to the range of notes that lie within the compass of the human voice, or the capabilities of the musical instruments by which it is to be performed. In order to render this branch of our subject as clear and simple as possible, we will suppose that the scale of eight notes is a tune adapted to the bass voices of men, and that it is to be made equally suitable to a tenor voice, which is about five notes higher. If the sound "eight" as sung by the bass voice is the note C, by our proposed adaptation the "eight" of the tenor voice will be G. But as the note F is a whole tone distant from the note G, it is evident that some alteration must be made, in order that the F may correspond to the seventh sound of the scale of C. Let us examine the two scales together, and see how far they correspond, and where lies the discrepancy.

C	D	E͡	F	G	A	B͡	C	G	A	B͡	C	D	E͡	F	G
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

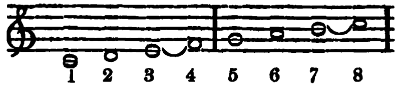
On dividing the scale of C into two portions, we observe that, with respect to the places of the semitones, they are alike. Taking G for a new key-note, or "one," we find that the first portion is right, a semitone falling between B and C, the new third and fourth. Indeed, the new scale will be right as far as E, but no farther, the second semitone being between the sixth and seventh, instead of between the seventh and eighth. Nature herself suggests the means of remedying this defect. If the pupil sings the series by calling the G "five," as in the key of C, he will merely sing the notes as extensions of the scale above and below the key-note; but if in singing it he calls the G "one," following the directions we have before given respecting the keeping of the seventh close up to the eighth, he will, by the mere dictate of nature, remove the second semitone from between the sixth and seventh, to its proper place,—between the seventh and eighth notes of the series. Thus the note F will be sung half a note higher when it is called "seven," as it must be when G is made the key-note, than when it is sung "four," which is the case in the key of C.

SHARPS.

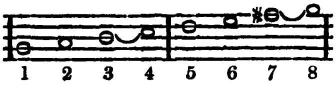
The character used to show when this alteration is to take place in the fourth, is called a *sharp* ♯. Its usual description is, so far, correct, that "it raises the note before which it is placed half a tone;" but it deserves a better and more specific character: its use is, to remove the semitone to its proper place, when the key of the music is changed.

A comparison of the new scale, G, with the scale of C will show that, with respect their to tones and semitones, they are exactly alike, the only difference between them being that they are different in pitch.

Scale of C.



Scale of G.



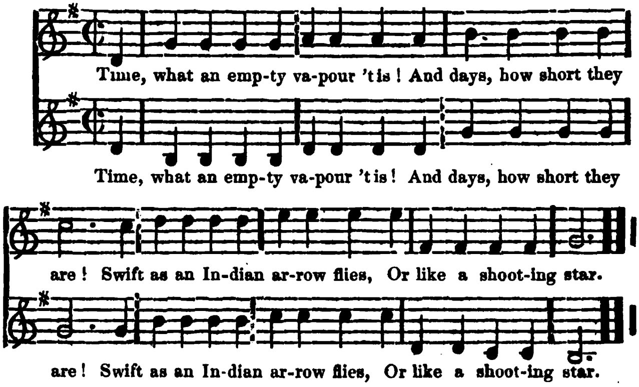
Our pupil will readily perceive that every F in the key of G, on whatever line or space it may occur, will be sung sharp. Instead, therefore, of encumbering the stave with a sharp every time the F occurs, the simple method is adopted of placing one at the beginning of the tune, or, as it is commonly expressed, "in the clef," and this is called *the signature of the key.* If, therefore, *one sharp* is found in the clef, the tune is in the key of G.

The student must now devote a little time to the learning of the figures as applied to this new key: the new sound of every line and space must be well imprinted on his memory. For this purpose let him write in the key of G one or two of the exercises on the sounds of the musical scale, given in the first part of our instructions.

The following easy lesson for two voices will afford him an opportunity for trial in the new key. He should learn both parts, whether he is studying by himself or with another person.

No. 1.

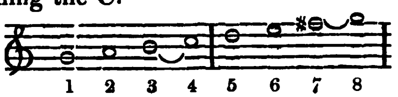
TIME. C. M. Dr. Watts, b. ii. 58.


Time, what an emp-ty va-pour 'tis! And days, how short they
Time, what an emp-ty va-pour 'tis! And days, how short they
are! Swift as an In-dian ar-row flies, Or like a shoot-ing star.
are! Swift as an In-dian ar-row flies, Or like a shoot-ing star.

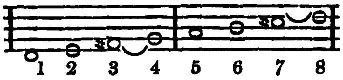
Key of D, two sharps.

The key next in order in the series of transposition by sharps is the key of D. Proceeding in exactly the same manner as before, namely, dividing the scale of G (which, we have seen, corresponds with C, the model-key to which all our transpositions must agree) into two portions, and commencing with the upper part, we shall again find that the second semitone falls between the sixth and seventh, (B and C,) instead of the seventh and eight. Let it be removed in precisely the same way, that is, by sharpening the C.

Scale of G.



Scale of D.

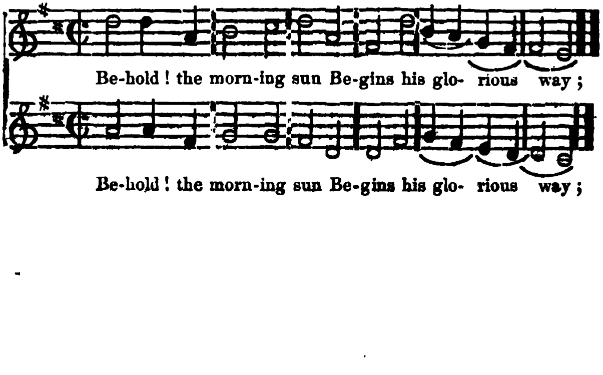


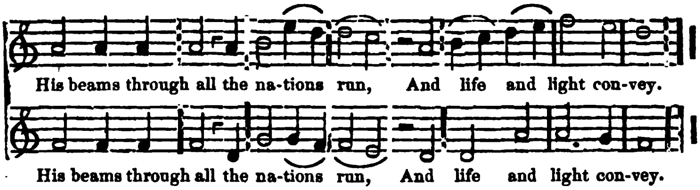
We have now a new key, raised as before, on the fifth of its antecedent one, and corresponding exactly with it. Our pupil has now to resume his task of re-adapting the sounds to the lines and spaces for the key of D.

We would here just call the learner's attention to the dotted minim in the last measure but one of the second treble in the following lesson. As it is half as long again as the corresponding plain minim in the first treble, the syllable "light" will of course be sung the value of the dot longer by the former than by the latter, and the syllable "con" thrown the same quantity in advance. There is no real difficulty in the passage: all that is necessary is that it be sung in exact time, in order that the intended effect may be produced. Similar passages frequently occur in psalmody; and as they are not always sung with the requisite precision, we deem it advisable to put our pupil upon his guard respecting them.

No. II.

MORNING. S. M. Dr. Watts, Ps. 19.

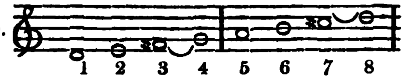

Be-hold ! the morn-ing sun Be-gins his glo- rious way ;
Be-hold ! the morn-ing sun Be-gins his glo- rious way ;


His beams through all the na-tions run, And life and light con-vey.
His beams through all the na-tions run, And life and light con-vey.

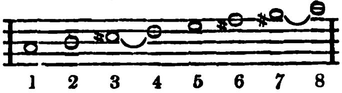
Key of A, three sharps.

The key of A, the signature of which is three sharps, is the next in order, and is formed in a similar way to the preceding.

Scale of D.



Scale of A.

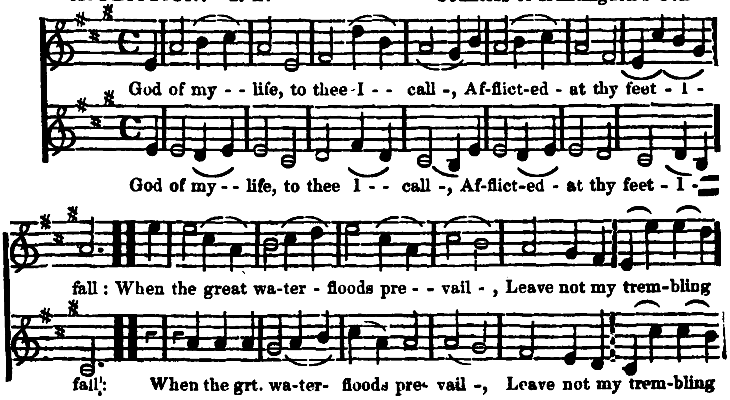


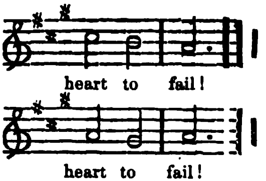
The following beautiful composition, by Whittaker, will well reward the student for the time and pains it may cost him to accomplish it. Plaintive and simple, it is most admirably calculated to give expression to the feelings of the sorrowing saint, whom the poet represents as suffering under the chastening hand of an Almighty Father.

A little study and care will be necessary in the second treble part, at the beginning of the second strain: the pupil will perceive that, by the introduction of two crotchet rests, the accentuation is changed from the second to the fourth example under our illustrations of accent. See page 30.

No. III.

AFFLICTION. L. M. Countess of Huntingdon's Coll.


God of my - - life, to thee I - - call -, Af-flict-ed - at thy feet - I -
God of my - - life, to thee I - - call -, Af-flict-ed - at thy feet - I -
fall: When the great wa-ter - floods pre - - vail - , Leave not my trem-bling
fall: When the grt. wa-ter- floods pre- vail -, Leave not my trem-bling



2.

Friend of the friendless and the faint,
Where should I lodge my deep complaint?
Where but with thee, whose open door
Invites the helpless and the poor?

3.

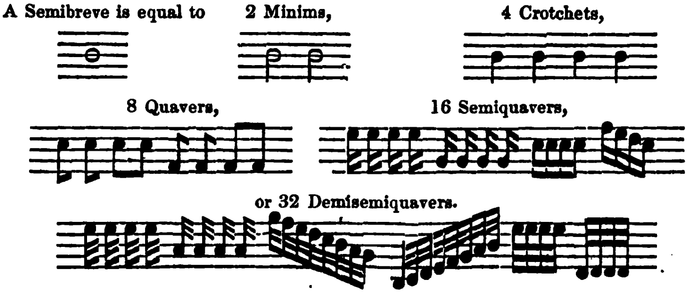
Did ever mourner plead with thee,
And thou refuse that mourner's plea?
Does not thy word still fix'd remain,
That none shall seek thy face in vain?

4.

Poor though I am, despis'd, forgot,
Yet God, my God, forgets me not;
And he is safe, and must succeed,
For whom the Lord vouchsafes to plead.

FARTHER DIVISIONS OF NOTES.

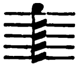
We shall slightly interrupt our progress through the keys in order to introduce to our student's notice the shorter notes that are used in music. The semibreve, besides its division into minims and crotchets, is subdivided into eight parts, called *quavers.* The quaver is divided into *semiquavers* and *demisemiquavers.* The following table will show at one view the respective value of the notes from the semibreve to the demisemiquaver :—



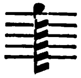
These shorter notes are distinguished from each other by the number of *crooks* proceeding from the stem. They are turned either way, for the convenience of joining.

Still shorter notes than these are sometimes, though rarely, used, having four or five crooks, thus :—

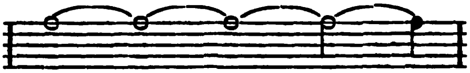
Quadruplequaver.



Quintuplequaver.



A note the length of two semibreves, called a *breve,* ‖○‖, is frequently to be met with in sacred music. Longer ones are formed by uniting several into one, using the slur for that purpose, which is then called a *bind*, or *tie*: thus:—



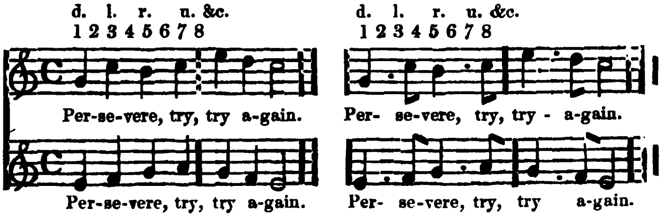
The kind of time that we have hitherto used contains four crotchets or their value in each measure. Another kind of common time is that which contains the value of four minims in each measure, being double that of four-crotchet time. A third kind contains only half the value of the semibreve. Now there is no real difference in these: for the former is beat and counted as if each minim were a crotchet; the latter, as if each quaver were one. When, however, the music of two-crotchet time consists mostly of crotchets, it is simply beat " down, up," and counted " 1, 2; " if it abounds in quavers or shorter notes, it should be treated in all respects as four-crotchet time.

SOME FARTHER REMARKS ON DOTTED NOTES.

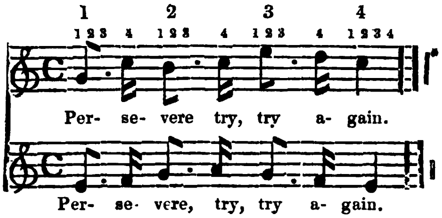
When in common time a dotted note forms a considerable part of the measure, there is no difficulty in singing it, because its three parts are distinctly beat and counted; but when it forms only a small part of the measure, it is not so easily disposed of. As these, when correctly sung, give great effect to the music, we shall endeavour to give a practical explanation of them.

Let the pupil sing the first portion of the following exercise, slowly at first, counting eight (which will be the value of quavers) in each bar; then follow with the variation, giving to the dotted crotchets their just value—1, 2, 3, they being each equal to three quavers. He will observe, that, as the counting divides the beats into two parts, the dot of the first crotchet will occupy the first half of the second (the " left ") beat, and so on.

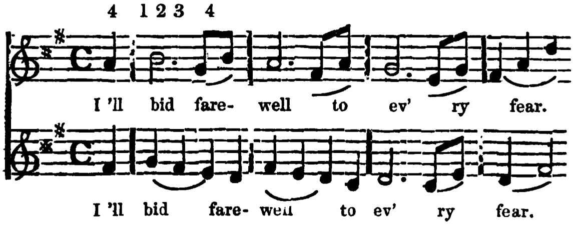
No. IV.


d. l. r. u. &c.
1 2 3 4 5 6 7 8
d. l. r. u. &c.
1 2 3 4 5 6 7 8
Per-se-vere, try, try a-gain.
Per- se-vere, try, try - a-gain.
Per-se-vere, try, try a-gain.
Per- se-vere, try, try a-gain.

Now let the same passage be sung much quicker, by reducing the two measures to one, thus singing the whole in half the time it before occupied, the student will then have a just idea of the value of dotted notes when they occur in quick passages of music: it is simply counting 1, 2, 3, to the dotted note, 4 to the short note following it.


1 2 3 4
123 4 123 4 123 4 1234
Per- se- vere try, try a- gain.
Per- se- vere, try, try a- gain.

Sometimes the count 4 following the 1, 2, 3 of the dotted note consists of two notes instead of one, as in the following section from the tune "Piety." Although this is so exceedingly simple, (two quavers instead of one crotchet,) yet in many of our places of worship it is allowed to be sung as though there were the value of five crotchets in each measure, the two quavers occupying twice the time they should do. The slightest examination of the passage must instantly correct this error.


4 123 4
I 'll bid fare- well to ev' ry fear.
I 'll bid fare- well to ev' ry fear.

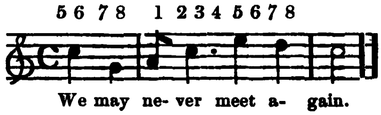
The absolute necessity of keeping exact time when two or more parts are being sung together must be evident to every student of music: for how else, for instance, can the three notes in the second treble of the above passage be made to correspond with but one, a dotted minim, in the first treble? or the two notes, the slurred quavers, in the first treble with but one, a crotchet, in the corresponding portion of the second treble?

When two or more quavers or shorter notes that are to be sung to one syllable are *grouped* together, it is not considered necessary to use the slur besides.

Notes that begin on an unaccented and are extended to an accented part of the bar, (as the minim in the last measure of the second treble, which occupies the counts 2, 3,) are called *syncopated*, or *driving*, *notes*. These passages have a peculiar effect, and should be sung, as regards their time, with the greatest nicety.

When the syncopated note begins in one measure of the music, and is carried on to the next, the bar-stroke then really passes through it.

Sometimes the dotted note is preceded by the shorter one, as in the following passage. The singer will, of course, in this case, give the first count to the short note, and fill up the time on the dotted one.

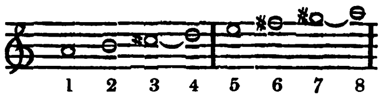


This reversed position of the dotted and the shorter note is a prevailing feature in the national music of Scotland.

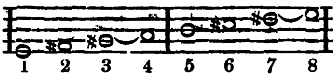
Key of E, four sharps.

By continuing the foregoing process, we produce the key of E, four sharps, the new seventh being D sharp.

Scale of A.



Scale of E.

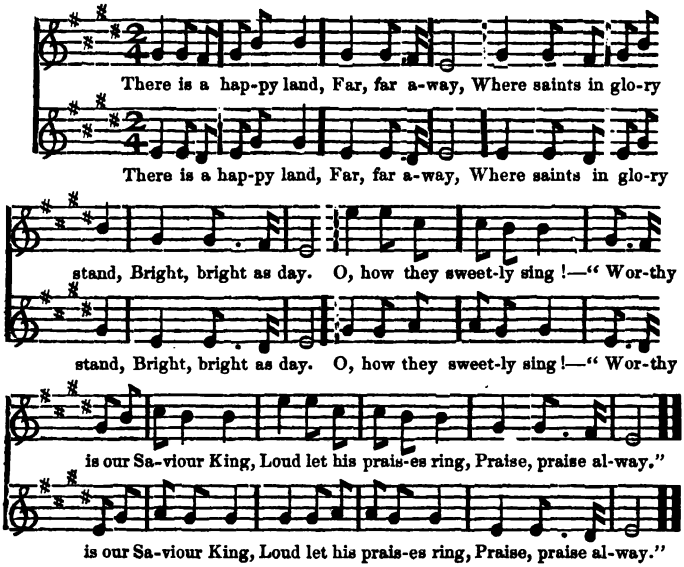


All the kinds of musical time, with the exception of semibreve time, and that containing four minims in each measure, (both of which have the semicircle, or "c" for their sign) are distinguished by figures placed in the clef, the lower one representing the value, and the upper one the number of notes in each measure.

The following lesson is an adaptation of an Indian air to a hymn suited to children: it is now well known in Sunday-schools. Each measure contains the value of two crotchets, consequently it is marked 2-4. It may be beat simply "down, up," and counted "1, 2."

No. IV.

HAPPY LAND. P. M.


There is a hap-py land, Far, far a-way, Where saints in glo-ry
There is a hap-py land, Far, far a-way, Where saints in glo-ry
stand, Bright, bright as day. O, how they sweet-ly sing !—" Wor-thy
stand, Bright, bright as day. O, how they sweet-ly sing !—" Wor-thy
is our Sa-viour King, Loud let his prais-es ring, Praise, praise al-way."
is our Sa-viour King, Loud let his prais-es ring, Praise, praise al-way."

2.

Come to this happy land,
Come, come away;
Why will ye doubting stand ?
Why still delay ?
O, we shall happy be
When from sin and sorrow free :
Lord, we shall reign with thee,
Blest, blest alway.

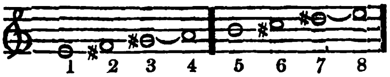
3.

Bright in this happy land
Beams every eye,
Kept by a Father's hand :
Love cannot die.
O then to glory run,
Be a crown and kingdom won,
And bright above the sun
We reign alway.

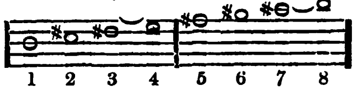
Key of B, five sharps.

Following up the former plan, we produce the key of B.

Scale of E.



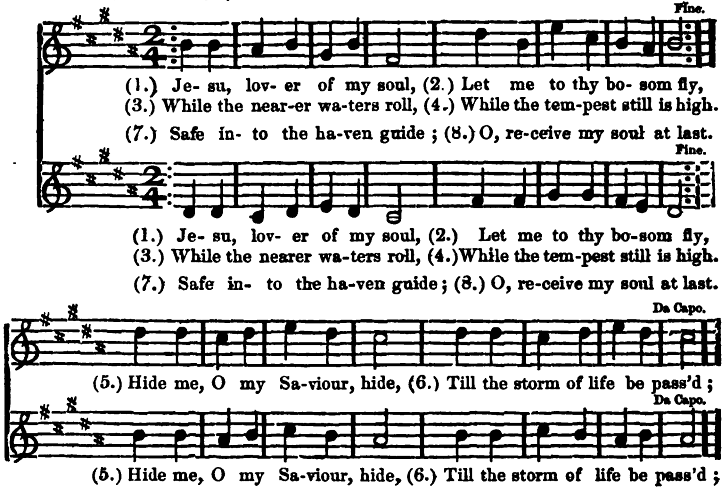
Scale of B.



The following lesson is an adaptation of a pretty little Spanish melody. The dots placed aross the stave, at the commencement of the tune, and by the side of the double bar, are called *repeats:* the music that is between them must be repeated to the third and fourth lines of the hymn, which are placed under the first and second. The words *Da Capo*, signifying "at the head," show that the first part of the tune must be sung again; this repetition will occupy the last two lines of the verse, as there placed. The tune will consequently finish with the first strain: this is indicated by the term *Fine*, (pronounced *Fee-na*,) signifying "the end" placed over the double bar. "Da capo" is often contracted to D.C.

No. V.

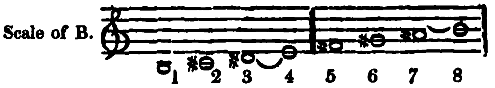
SPAIN. 8 lines 7s.

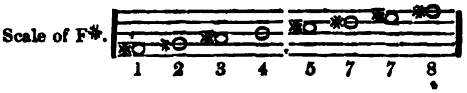

Fine.
(1.) Je- su, lov- er of my soul, (2.) Let me to thy bo- som fly,
(3.) While the near-er wa-ters roll, (4.) While the tem-pest still is high.
(7.) Safe in- to the ha-ven guide ; (8.) O, re-ceive my soul at last.
Fine.
(1.) Je- su, lov- er of my soul, (2.) Let me to thy bo-som fly,
(3.) While the nearer wa-ters roll, (4.) While the tem-pest still is high.
(7.) Safe in- to the ha-ven guide ; (8.) O, re-ceive my soul at last.
Da Capo.
(5.) Hide me, O my Sa-viour, hide, (6.) Till the storm of life be pass'd ;
Da Capo.
(5.) Hide me, O my Sa-viour, hide, (6.) Till the storm of life be pass'd ;

Key of F sharp, six sharps.

Though music is never written in the two following keys, the reason for which will be given in the course of our second series of transpositions, yet we shall give an illustration in each, in order to show to our student that keys with six or seven sharps are no more difficult to be sung, than the key of C: all that is necessary is to adapt the sounds "one," "two," three," and so on, to every key, which we hope our pupil is by this time convinced is a very easy task.

On examining the scale of B, preparatory to forming the next key, we shall find that the new key-note will be one of the notes that has been sharpened; namely, F sharp.



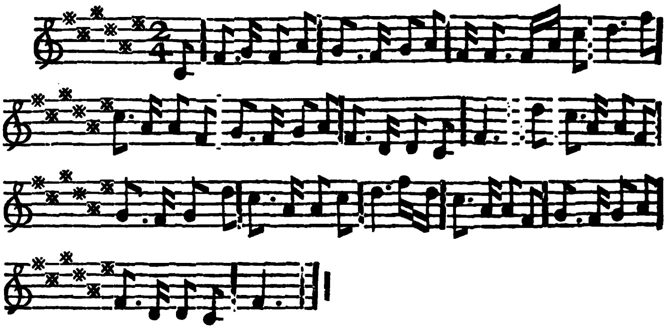


The student will observe that as there is but a semitone between E and F, in the scale of C, there will consequently be but a semitone between E sharp, the new seventh, and F sharp, the key-note.

There are six sharps in this key, not seven, as would appear upon counting them on the scale: the F sharp "eight" is merely the replicate of the F sharp "one."

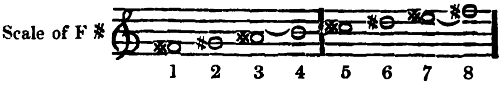
After the student has carefully gone over the following lesson by the figures, he will perhaps be able to adapt some suitable words to it.

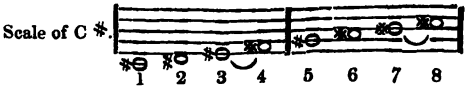
No. VI.



Key of C sharp, seven sharps.

This series concludes with the key of C sharp: a reference to the scale will show that every note is sharpened

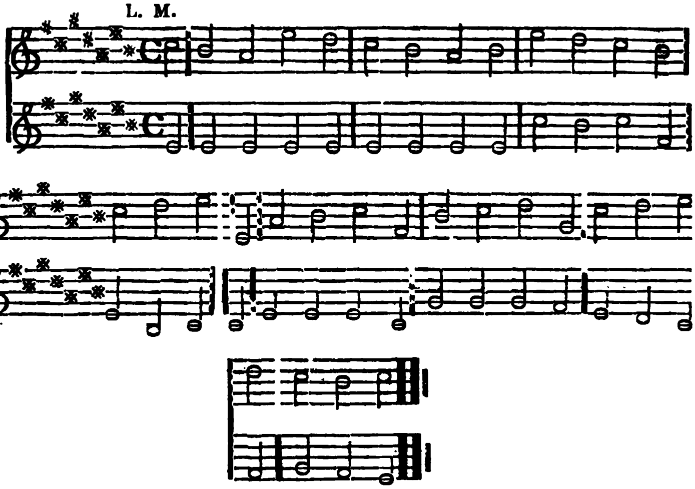




The learner will perhaps be surprised to find that the great number of sharps in this key is no difficulty to him, as the lines and spaces have the same syllables as in the key of C. He may also congratulate himself upon the ease with which he can sing such formidable looking keys as those containing five, six, or seven sharps, by the simple method of adapting his sounds "one," "two," "three," &c., to every key.

The following lesson, as the student will observe, though marked with the semicircle for semibreve time, contains four minims, the value of two semibreves, in each measure. It must be beat and counted in precisely the same way as it would be if each minim were but a crotchet. As it is of a plaintive character, it should be sung to some solemn psalm or hymn.

No. VII.



TRIPLE, OR UNEQUAL, TIME.

This, as its name implies, varying from equal time, contains only three counts in each measure. It is beat thus: "down, right, up," and counted "1, 2, 3." It has but one accent, which is on the first note in the measure. This kind of time gives a peculiar and elegant variety to music. But the proper study of it is, we fear, not properly cultivated in congregational bodies; consequently they lose a charm which the sweetest sounds alone but inadequately recompense.

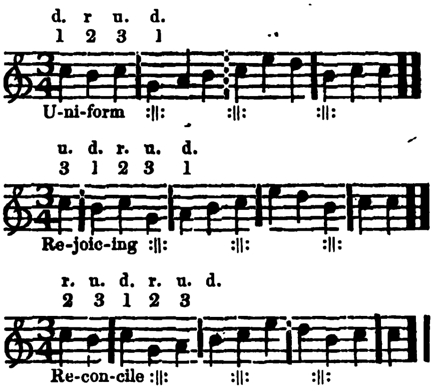
Triple time contains three minims, three crotchets, or three quavers, or their value, in each measure.

Every measure in triple time is equal to a dotted note:—

1. In three-minim time, every measure is equal to a dotted semibreve.
2. In three-crotchet time, every measure is equal to a dotted minim.
3. In three-quaver time every measure is equal to a dotted crotchet.

The following illustration will afford the pupil an opportunity for studying the accent of triple time. As in the case of equal time, the effect will be seen of moving the bar a crotchet in advance.

No. VIII.



SECOND SERIES.

In the former series of transpositions we supposed a case in which it might be desirable that the musical scale should be so elevated in pitch, that it might be made to suit a tenor voice, in exactly the same degree as in its unaltered position it suits a bass voice. Now if we reverse our former illustration, and suppose that a series of notes adapted for a tenor voice is to be made equally suitable for a bass voice, it is evident, that as in the former case the scale was raised five notes higher, it must, in the present case, be set five notes lower. To be as plain in this matter as possible: if a tune set in the key of C has for its highest note G, which is the sound "five," and it is desirable to lower it five notes, so that this sound "five" may be the note C, a very little calculation will tell us that the sound " one," must be the note F.

This then is the first step in our second series of transpositions.

As this change of the key will displace the semitones, we must see what steps can be taken in order that the new key may be made to correspond with the model-key, C. This transposition being the reverse of the preceding, let us examine each scale as a descending series.

C	B	A	G	F	E	D	C	F	E	D	C	B	A	G	F
8	7	6	5	4	3	2	1	8	7	6	5	4	3	2	1

If the student will examine these two series, as they are each separated into two portions, he will see that the upper portions respectively agree; but on coming lower down, he will find that the first semitone (the lower one) falls between the fourth and fifth, instead of between the third and fourth, and that there is a whole tone in this latter place. To remedy this, we have nothing more to do than to increase the space between the fourth and fifth to a whole tone, and lessen the distance between the third and fourth to a half-tone. This will be effected by simply depressing the fifth a semitone. And in order to do this, the student will find that no effort will be required on his part: he has nothing more to do than to begin the latter series by singing " eight," instead of " four " to the note F, " seven " to E, and so on, throughout the series. The mere dictate of nature will here, as in the first series of transpositions, (where it was necessary to raise the note F half a tone, in order to form the new scale of G,) enable the pupil to put the semitone in its proper place, by singing " four," to the note B, as it is figured in the series commencing at F.

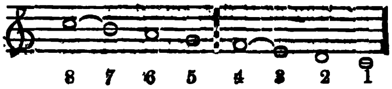
FLATS.

The character used for " removing the first semitone to its proper place " (see observation on the sharp, page 35,) is called a *flat*. Its usual definition is that " it lowers the note before which it is placed half a tone."

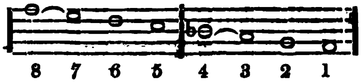
Key of F, one flat.

By comparing the two scales as here represented, the pupil will see more clearly the position of the scale of F with respect to that of C.

Scale of C.

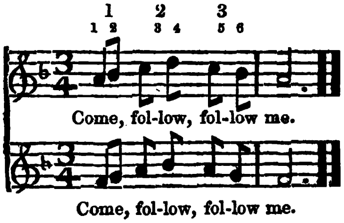


Scale of F.



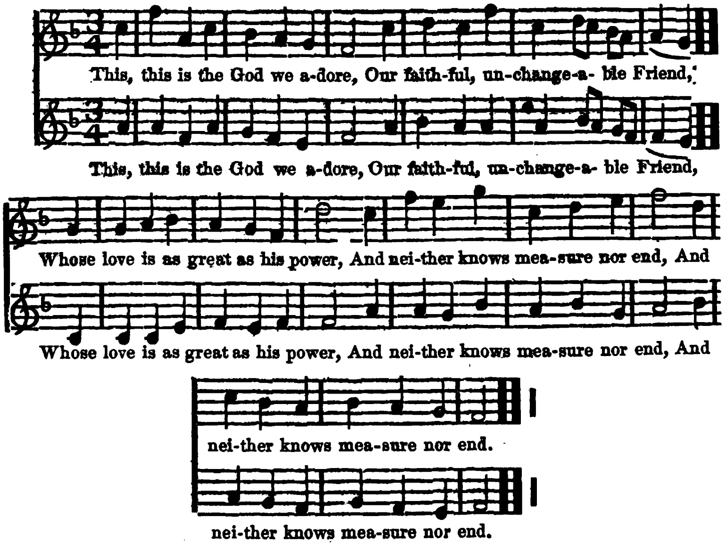
The following beautiful composition is copied from that excellent selection of congregational music, "The New Union Tune-book."

In those instances in which any of the three parts of the triple-time measures are sub-divided, as in the counts 2, 3, of the fifth full measure of the lesson, two distinct counts should be given to each portion so divided, as shown in the annexed example:—



No. VIII.

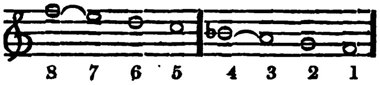
HYTHE. 4 lines 8's. Fawcett.


This, this is the God we a-dore, Our faith-ful, un-change-a- ble Friend,
This, this is the God we a-dore, Our faith-ful, un-change-a- ble Friend,
Whose love is as great as his power, And nei-ther knows mea-sure nor end, And
Whose love is as great as his power, And nei-ther knows mea-sure nor end, And
nei-ther knows mea-sure nor end.
nei-ther knows mea-sure nor end.

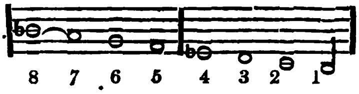
Key of B flat, two flats.

Throughout the remainder of this series, beginning with this key, each key-note will be the note that has been flattened in its preceding key.

Scale of F.



Scale of B ♭.

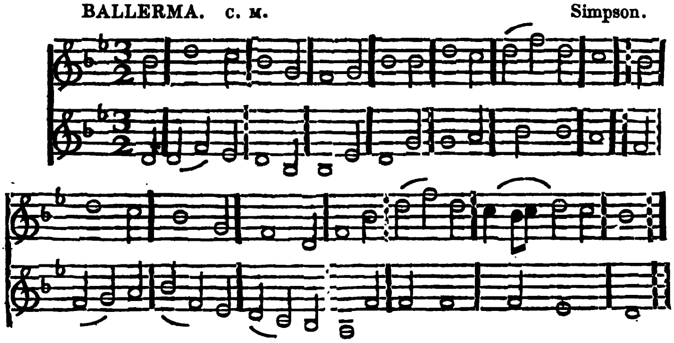


We must here call the learner's attention to those measures which contain a minim and a semibreve: where the semibreve precedes the minim, he must count 1 2 to the semibreve, 3 to the minim; where, on the contrary, the minim occupies the first place, 1 must be counted to the minim, 2 3 to the semibreve. The time in the last bar but one of the first treble will require a little study. The first count consists of a crotchet and two quavers: the crotchet constitutes one half of the count, the two quavers the other half, making together the value of the corresponding minim of the second treble.

This is also taken from the "New Union Tune-Book."

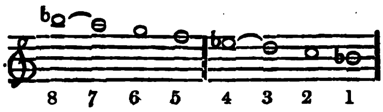
No. X.

BALLERMA. C. M. Simpson.

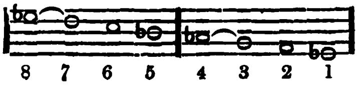


Key of E flat, three flats.

Scale of B ♭.



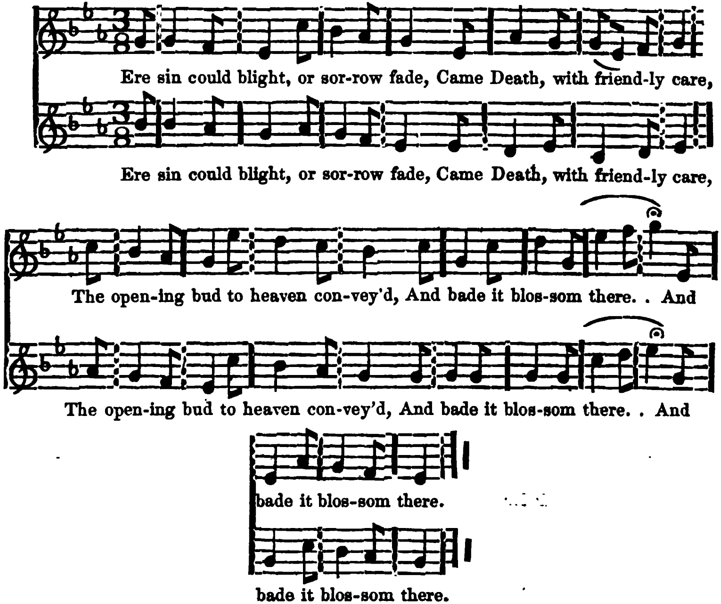
Scale of E ♭.



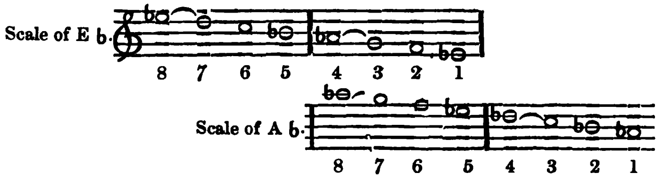
This mark 𝄐, called a *hold*, or *pause*, when placed over a note, signifies that it is to be held longer than its real value. This is left to the taste and discretion of the performer. It should be considered as belonging to the last beat of the note over which it is found: for instance, in our lesson, it is placed over a crotchet which occupies the "down" and "right" beats of the bar; it must therefore be considered as belonging to the "right" beat.

No. XI.

"EPITAPH on an Infant." The words by Coleridge.


Ere sin could blight, or sor-row fade, Came Death, with friend-ly care,
Ere sin could blight, or sor-row fade, Came Death, with friend-ly care,
The open-ing bud to heaven con-vey'd, And bade it blos-som there. . And
The open-ing bud to heaven con-vey'd, And bade it blos-som there. . And
bade it blos-som there.
bade it blos-som there.

Key of A flat, four flats.



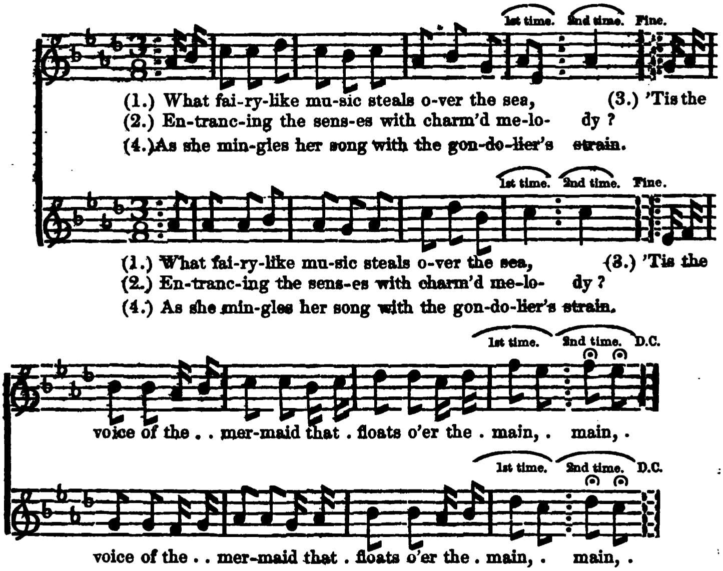
In repeating the first strain of the lesson No. XII., that part enclosed under "1st time" must be omitted, and the part under "2nd time" sung in its stead. In finishing the tune with the first strain, as directed by the "da capo" sign, leave out

"1st time" altogether. In repeating the second strain, the pauses will be used, as indicated by the directions "1st time" and "2nd time."

The two semiquavers at the commencement of each strain must be slurred when sung to one syllable, and separated when sung to two: the student's judgment will guide him in this respect.

No. XII.

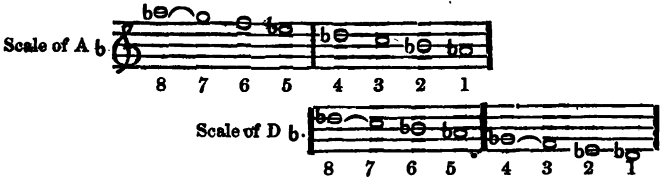
"WHAT FAIRY-LIKE MUSIC."


1st time. 2nd time. Fine.
(1.) What fai-ry-like mu-sic steals o-ver the sea, (3.) 'Tis the
(2.) En-tranc-ing the sens-es with charm'd me-lo- dy ?
(4.) As she min-gles her song with the gon-do-lier's strain.
1st time. 2nd time. Fine.
(1.) What fai-ry-like mu-sic steals o-ver the sea, (3.) 'Tis the
(2.) En-tranc-ing the sens-es with charm'd me-lo- dy ?
(4.) As she min-gles her song with the gon-do-lier's strain.
1st time. 2nd time. D.C.
voice of the . . mer-maid that . floats o'er the . main, . main, .
1st time. 2nd time. D.C.
voice of the . . mer-maid that . floats o'er the . main, . main, .

2.

The winds are all hush'd, and the waters at rest;
They sleep like the passions in infancy's breast;
Till storms shall unchain them from out their dark cave,
And break the repose of the soul and the wave.

Key of D flat, five flats.



Under this and the remaining keys of this series, we shall endeavour to illustrate the several modifications of

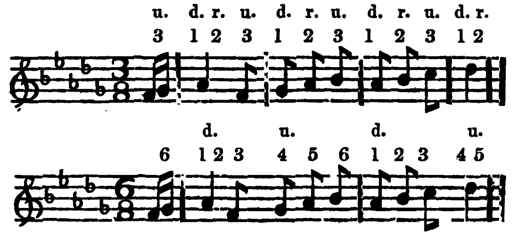
COMPOUND TIME.

Equal time and triple time when used pure, as in all our foregoing lessons, are called "simple;" as, "simple common time," "simple triple time." But sometimes the music partakes of the nature of both, and then it is called "compound time." This is of two kinds: compound common time, and compound triple time.

COMPOUND COMMON TIME.

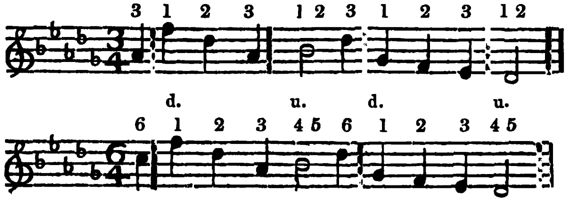
The student may obtain a correct idea of this kind of musical time, by changing the following short passage from simple triple time, in which it now stands, to compound common time. This may be done by merely erasing every alternate barstroke, thus throwing two measures into one. This alteration will produce 6-8, or "six-quaver, time."

No. XIII.



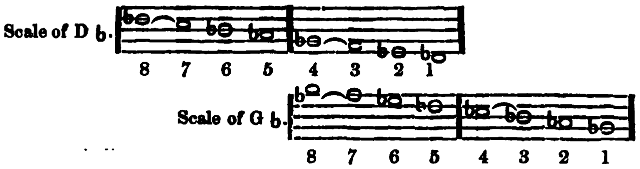
Every measure of this time is divided into *two* equal portions, and each portion into *three* counts. It should be beat "down, up," as 2-4 time, and counted 1 2 3, 4 5 6, as two bars of triple time, care being taken to give a soft, but decided, accent to the count 4.

If this change were made in 3-4 time, the music would be in 6-4, or "six-crotchet, time."



A third kind may be formed by uniting two bars of 3-2 time in one, thus forming 6-2, or six-minim, time.

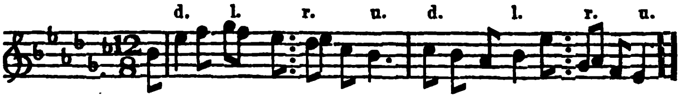
Key of G flat, six flats.



If two measures of 6-8 time are thrown into one, we have another variety of compound time, namely, 12-8 time. It is beat and counted as four-crotchet time, but each crotchet is changed for a measure of 3-8 time. Particular attention must be paid to the accent: for while it admits of the accentuation of four-crotchet time, namely, the principal accent on the first note, and a secondary one at the commencement of the second half, of the measure, a slight enunciation must also be given at the quarter divisions, as they also begin measures of triple time.

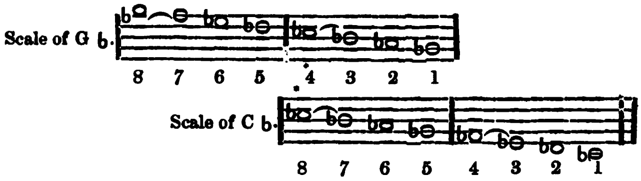
In the following passage, if the dotted bar-strokes be removed, the music will be in twelve-quaver time.

No. XIV.



This, being much used in music descriptive of rural life and scenery, is called "pastoral time."

Key of C flat, seven flats.



In this key, which is our last transposition of the scale, the student will observe that every note is flattened.

We may just observe here, that as C flat is the same in pitch as B, the latter being but half a tone below C, music is seldom, if ever, written in seven flats, the key of B, five sharps, being thought preferable. This is no doubt the case with respect to instrumental music, but can make no difference to the vocalist.

For a similar reason music is not written in the key of C sharp, that of D flat, the same in pitch, being more commonly used.

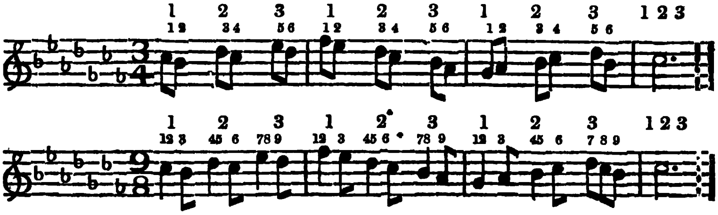
These remarks do not apply to the keys of five or six flats or sharps, which are almost equally seldom used. It would seem that authors prefer writing in a key half a note higher or lower, which makes a great difference in the number of flats or sharps in the signature. For instance: the instrumentalist would have to make but one flat, instead of six sharps, if his music were set in F instead of F sharp.

COMPOUND TRIPLE TIME.

We have seen that the measures of triple time are divided into three parts, and that an even number of counts is given to each part; namely, 1 2, 3 4, 5 6. See page 45. If instead of dividing them into two parts we substitute a dotted crotchet or its value for each portion, we shall have another and very pleasing and tasteful variety of musical time.

In the example here given, the equal-time counts, 1 2, 3 4, 5 6, are changed for triple-time counts, which gives it the appearance of three measures of 3-8 time in one. It must be beat and counted as triple time, with the principal accent on the first note, but subdued accent must be laid on the fourth and seventh quavers, so as to distinguish the three measures of triple time of which it is composed.

No. XV.

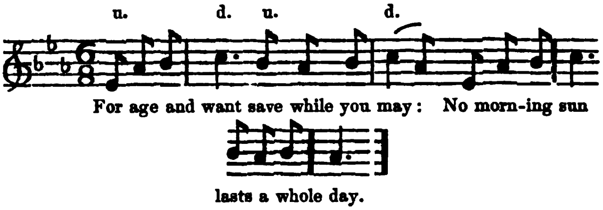


This is an elegant variety of musical time, and will well reward the student's pains in acquiring a knowledge of it.

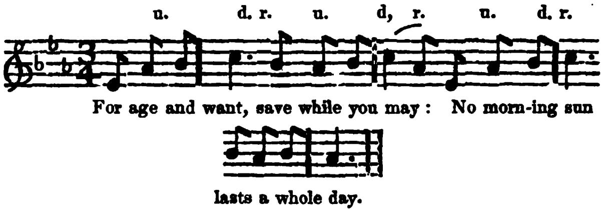
Similar changes from 3-2 and 3-4 time will produce 9-2 and 9-4 time.

Before closing this part of our subject, we shall call our student's attention to a striking difference between the accentuation of six-quaver and three-crotchet time: the pupil will remember, that there is precisely the same value of music in each. For an illustration let the student sing the following short passage, first in 6-8, and then in 3-4 time. In the latter case the dotted note is a syncopation. The example is in the key of E flat.

No. XVI.



The same in three-crotchet time.



CONCLUDING REMARKS ON TRANSPOSITION.

The following considerations naturally arise out of our foregoing studies. They form a connecting link between the study of transposition and that of modulation, the next branch of our subject.

1. In each successive change of the key in the first series of transpositions, a sharp is added; the sound "five" becomes the new key-note; and the flat semitone, "four," is changed, by reason of the necessary re-adjustment of the semitones, to the sharp semitone, "seven."

2. In each successive change of key in the second series, a new flat is added; the sound "four" becomes the new key-note; and the sharp semitone, "seven," becomes the flat semitone, "four."

Observe: In either series the new key-note is five notes from the one from which the change is made, both notes included; namely, C, D, E, F, G; C, B, A, G, F. These distances include in either case one semitone only: in the study of harmony, they are called "perfect fifths."

3. Either series of transpositions might be carried out indefinitely. For instance: the first series might be continued by constructing a new scale upon the fifth of the key of C sharp,

namely, G sharp. The new seventh would be F, already sharpened: it would require an additional sharp, and would then be F double sharp. When a note which is already sharpened in the clef, requires to be raised again, a character called a *double sharp* is employed, (×). But there is no necessity for setting music in the key of G sharp, as A flat, which is the same pitch, would, being less complicated, answer the purpose much better.

4. In the same way may the second series of transpositions be extended. For instance: we may construct a new key upon F flat, the fifth below the key-note C flat. In this case B would be the first double flat, (*bb*). The key of E flat would be more advantageously used than that of F double flat.

In both cases the same order of sharping and flatting would occur.

We beg the student's particular attention to the two following sections.

5. If we transpose from any key to its fifth above, we virtually add a sharp, even though we do not actually write one in the clef. Thus, if we transpose from the key of C flat to its fifth above, G flat, an examination of the two scales will show that the F flat, "four," must be changed to F "seven" of the new key. The pupil will see at once that this is done by taking away the flat, which is now useless; the second semitone will then be removed from between the sixth and seventh to between the seventh and eighth notes of the scale, the scale throughout being formed exactly as in the first series of transpositions. It follows, therefore, that taking away a flat is adding a sharp. The series of flats may thus be reversed, and dealt with in precisely the same way as the scales in the transpositions by sharps.

6. We may also transpose from the key of C sharp to its fifth below, F sharp. Our student will see, by comparing the scales that the same process must be carried out as in the second series of transpositions: the whole tone between the third and fourth notes of the scale must be reduced to a semitone, and the half-tone between the fourth and fifth increased to a whole tone. This is done by taking away the sharp from B, thus changing the B sharp, "seven," to B, "four." It follows, then, that taking away a sharp is adding a flat. The first series reversed is the same as the second series direct.

7. The following is the order of the keys in the first series of transpositions:—

C, G, D, A, E, B, F sharp, C sharp;

and the following is the order of the sharps:—

F, C, G, D, A, E, B.

8. The following is the order of the keys in the second series of transpositions:—

F, B flat, E flat, A flat, D flat, G flat, C flat.

and the following is the order of the flats:—

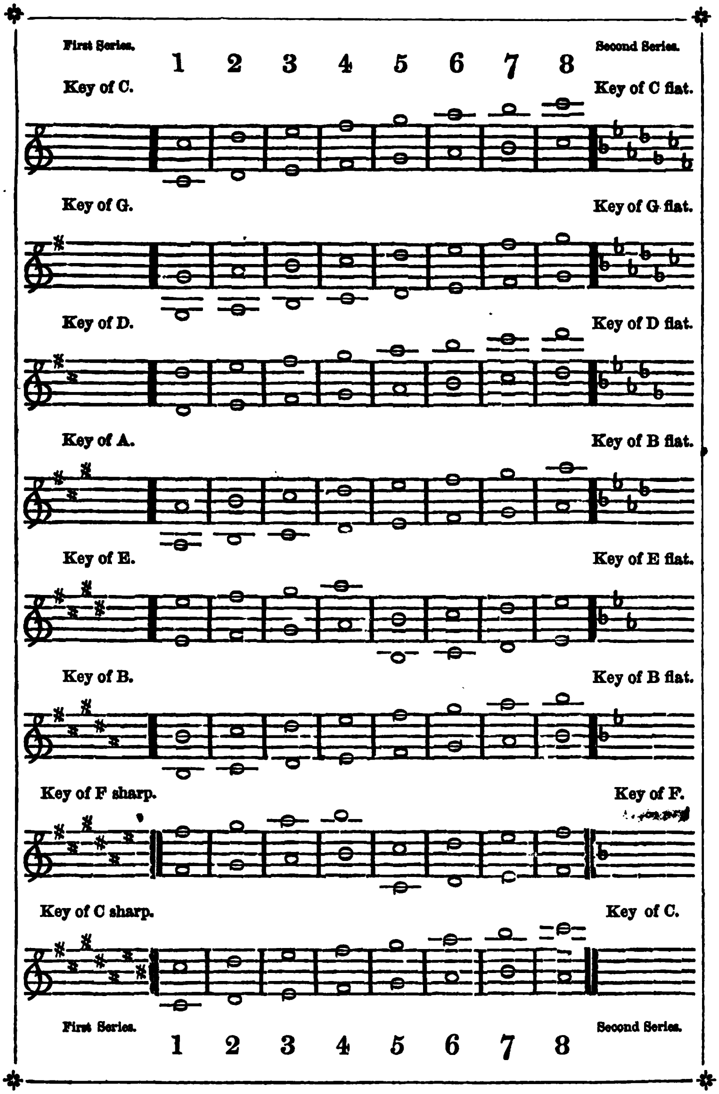
B, E, A, D, G. C, F.

9. In the first series of transpositions, the last sharp points out the key-note, it being on the next degree (that is, on the line or space immediately adjoining) above.

10. In the second series, the key-note is not so readily indicated: but the student must bear in mind that the last flat is always the fourth of the key.

Although we have transposed the musical scale into fourteen keys, (not only every note of the scale, but every half-tone, being used as a key-note,) making, in all, fifteen, yet as there are but seven letters in the musical alphabet, the task of learning the sounds is brought within a comparative narrow compass. Our pupil must, however, have it clearly fixed in his mind, whether the music that he may happen to be engaged in singing is, for instance, in B, five sharps, or B flat, two flats; and so on. In the following Table the keys are all brought under one view for facility of reference, and to assist the learner in committing them to memory.

A TABLE
OF THE
SEVEN* SOUNDS OF THE MUSICAL SCALE
ADAPTED TO EVERY KEY
IN THE TWO SERIES OF TRANSPOSITIONS.



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* It has been shown that the sound "eight" is merely a replicate of the sound "one."

PART IV.—MODULATION,

INCLUDING

AN EXAMINATION OF THE MINOR KEY.

INTRODUCTORY REMARKS.

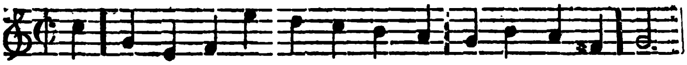
LENGTHENED musical compositions are varied by the introduction of movements in keys different from that with which the piece commences. These changes are indicated by a corresponding alteration in the signature of the key. In shorter pieces, indeed, in every description of music, changes of the key are continually occurring; and as it would be very inconvenient and cumbersome to insert the signature every time such change occurs, the new key is pointed out by the insertion of a sharp or flat in the body of the music, before the note which is to be raised or depressed in order to constitute the new key: the sharp or flat thus introduced is termed an "accidental."

When the key of a tune is changed by the introduction of accidental sharps or flats, it is said to "modulate." Modulations, for the most part, take a certain, well-defined course, and in common with other branches of music, are subjects to certain rules, a knowledge of which will clear away many difficulties which beset the path of the learner in this apparently intricate part of music.

MODULATIONS INTO THE FIFTH ABOVE.

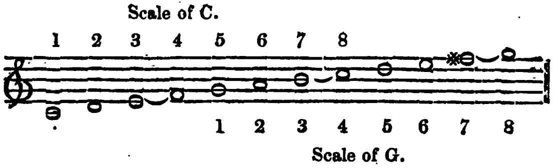
Our pupil will perhaps consider it not a little singular that the most usual modulation, that into the fifth above the keynote, is nothing more than a transposition of the scale, exactly corresponding to the first of the two series which have just passed under our consideration. Music abounds with this change: scarcely any tune occurs which is not modulated into the fifth above, either in the melody itself, or in one of the subordinate parts.

The following passage is modulated from C to the next key, G, by means of the F sharp introduced towards the close.



The F sharp in this instance has the same effect as in transposition: it changes the fourth of the original key into the seventh of the new one, by which means the tune modulates into G, the fifth above.

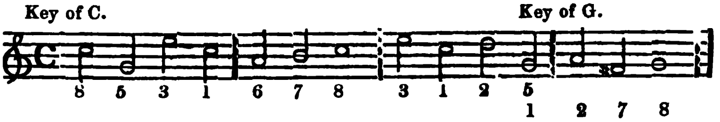
The most correct and satisfactory way of singing these modulated passages is to follow the music in all its variations: whatever changes of key occur, corresponding changes should be made by the singer in the sounds, "one," "five," "six," &c. As a preliminary step, the learner should make himself well acquainted with the respective pitch of the two scales of C and G: as the key of C is the model-key for all others in music, so these two in their mutual position, as here shown, are the standard for all modulations into the fifth above.



Observe. In consequence of this connexion of the scale of the fifth with its primary one, it is, in musical language, said to be "relative" to it. Thus the key of G is the RELATIVE FIFTH to the key of C. And as these two scales are the standard for all modulations into the fifth above, every key has, consequently, its relative fifth.

Every note in either scale except the F may be considered as holding a place in the scale relative to it. For instance: C in the scale of C is "eight;" in the scale of G, it is "four." G in the scale of C is "five;" in the scale of G it is "one." E is "three," in C; it is "six" in G; and so on for the rest. But the "four" of the former has no place in the latter: when altered by the accidental sharp in this modulation, it becomes "seven."

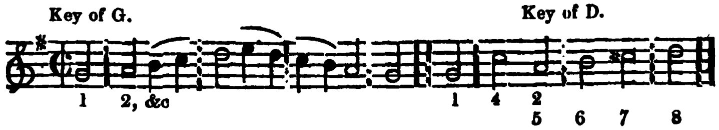
In modulations the tune glides almost insensibly into the newly introduced key; it is therefore not very easy to tell the particular note at which the change takes place. The learner will, consequently, find it indispensably necessary to anticipate the alteration of the key, by casting his eye a little forward to the accidental sharp or flat, and changing his sounds "one," "two," &c., a note or two beforehand. In the following instance, G, the last note in the third bar, will be a very proper place to begin the alteration. Let the student, therefore, when he comes to that note, after giving it the sound "five," for the scale of C, pause a moment; then, taking care not to change it for a higher or lower note, instead of "five," sing the syllable "one," the key-note of the new scale, G, and finish the example in that key. After a careful investigation and practice of similar modulations, the learner will find that this SHARP FOURTH will become as familiar to him as any of the unaltered sounds of the scale; and thus, as it is the same sound in every similar modulation, varying only in appearance, according as it happens to be found in different keys, a whole host of difficulties will be swept away before him.



We have dwelt so fully on the subject of transposition, which is really the foundation of this branch of modulation, that it will only be necessary to adduce a few instances in various keys, with the proper figuring subjoined, in order to set our pupil on his way to a practical knowledge of this part of music.

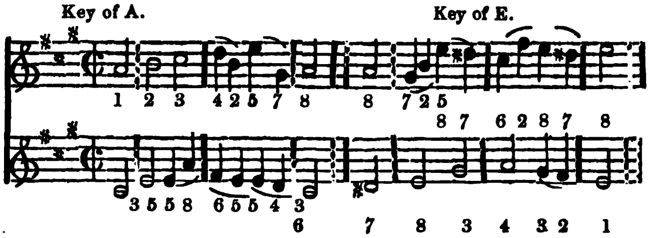
After the figures the student should sing a line or two of the suitable metres.

This example is the commencement of the tune "Great Milton," Double C. M:—



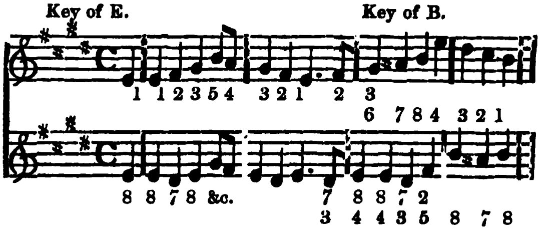
The following, from "The Psalmist," is part of that excellent tune, "Shirland," S. M., by Stanley, arranged by V. Novello. The air itself would seem to modulate at the note E, preceding the D sharp; but the admirable skill of the harmonist has, in the second treble, introduced the modulating note immediately after the double bar.

The question will doubtless arise in the student's mind, when such an instance occurs, "Should not the figuring be altered in all the parts at once?" We think, in the early stages of instruction, the pupil should attend to his own part alone: by the time his ear begins to detect the modulations in the other parts, he will have left off his leading-strings, and will fall into them as they take place.



This is part of an old favourite, "Eaton." In the second treble, the pupil may modulate either at the F immediately preceding the last bar, or at D, the quaver in the last bar but one, or at any one of the intervening notes.

Two lines L. M. may be sung to this example.

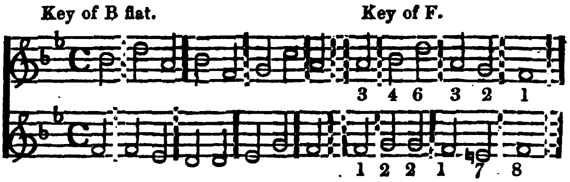


The following illustration is part of the tune "Damascus," P. M., composed for "The Psalmist," by that great musician, Samuel Wesley, a short time before his death. Although the only modulating note occurs nearly at the end of the second treble, yet the nature of the melody seems so decidedly to change the key that the second strain may be fairly considered as being in the relative key of F.

THE NATURAL.

When the note that requires altering for the new key is one that has been flattened or sharpened, either in the clef, or by a previous modulation, the character (♮) indicating the change is called a "natural." It may be considered either as a flat or a sharp: if the note which it alters is a flattened one, by removing the flat, it raises the note half a tone, exactly as the sharp does. The reverse is the case when it alters a sharp. In the present instance, the E flat, "four," is raised half a tone, (that is, it is sharpened,) and becomes the "seven" of the new key, F.

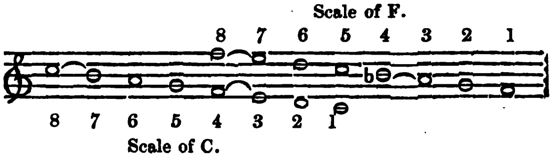
Two lines C. M. may be sung to this example.



These instances will, we hope, suffice to show the student the nature of this branch of modulation. He will observe that it follows exactly the course of the first series of transpositions, the fifth of the key becoming in every case the new key-note.

MODULATIONS INTO THE FIFTH BELOW.

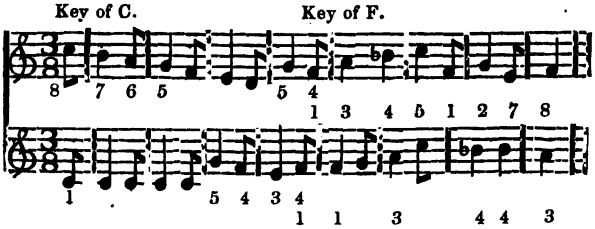
This modulation is the reverse of the former: it is effected by the introduction of an accidental flat upon the seventh of the original key, which by that change becomes the fourth of the new one. It agrees with our second series of transpositions, as is seen by an examination of the model scales:—



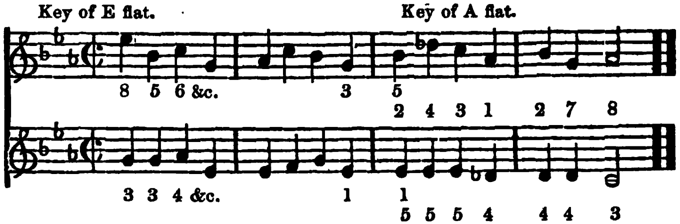
Observe. The fifth below is the fourth note of the scale. The key of F, therefore, is the RELATIVE FOURTH of the key of C. Every primary key of a tune, then, has its relative fourth.

As in the former modulation, the student will perceive that every sound in the scale of C may be considered as belonging by some other sound to the relative scale of F, except the B, which, being flattened, is changed from the seventh of the key of C, to the fourth of that of F. The FLAT SEVENTH, is the modulating note in this, as the sharp fourth is in the former case.

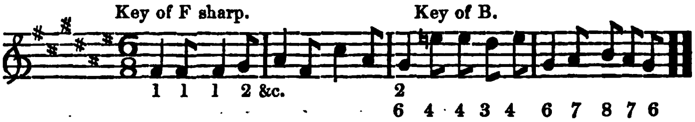
The following is part of a long-metre tune. The modulation is so decided, that the whole of the latter part may be sung as in the key of F.



This is part of a peculiar-measure tune. After the figures, two lines of an 8's and 7's verse may be sung to it.

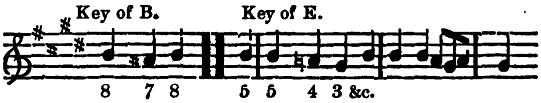


In the next illustration, the natural operates in a similar way to the flat in the preceding ones, by flattening the "seven" for the new "four." It must be considered in this case really as a flat. The passage given is the latter part of an Irish melody, which the student will, no doubt, speedily recognise.

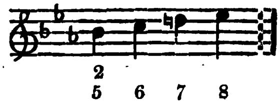


The foregoing instances will suffice to show the nature and effects of these two modulations.

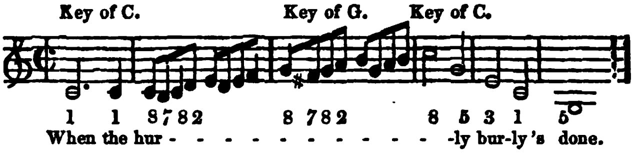
Except in very peculiar cases, the tune finishes in the same key in which it is begun: if, therefore, the music passes into a relative key by one of these modulations it is brought back again by the other, so that they are both in continual use. Take, for example, the tune "Eaton:" in the part which follows that previously quoted, the student will find that the tune returns to the original key by means of a modulation into the fifth below. This is effected by the A natural, which is here used as a flat, and contradicts the previous sharp, restoring the A to its original sound "four."



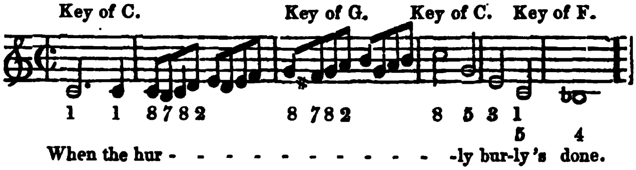
The peculiar-metre tune above, would return to the original key by means of an accidental natural upon the note D, which in that case would act as a sharp, changing the "four" to "seven," thus:—



The celebrated "Witches' Glee," composed by M. P. King, for the opening scene of Shakespere's play of "Macbeth," is an excellent study for these two modulations. The part selected for illustration is the commencement of the second movement: we have transposed the passage from the base to the treble clef, to suit our present stage of instruction.



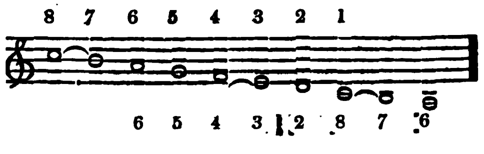
The modulation at the close, in the repetition of the phrase, is really sublime.



THE MINOR KEY.

The only series of eight sounds that falls agreeably upon the ear besides the proper scale is that commencing with "six." This is so pleasing, and withal so melancholy, by reason of the plaintive character of that sound, as described in Part I. of our instructions, that it is used by composers as the basis of much music that is descriptive of suffering and sorrow. This series has been the cause of great perplexity and discouragement to the young student, chiefly for want of a proper consideration of its relative position with respect to the primary one. To obtain a correct idea of this scale, the pupil has nothing more to do than to sing eight notes, from "six," to "six," instead of from "eight," to "one," taking care, of course, to give to each note its own proper sound.

The following will show the relative position of the two scales:—

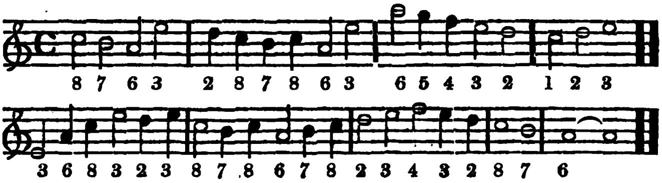


On examining this scale, we find the semitones fall between the second and third, and the fifth and sixth, reckoning from the lowest, the sound "six." In consequence of this difference in the disposition of the semitones, there is but a tone and a half included between the first and third notes of this new scale, while there are two tones between the first and third of the former scale. They are therefore distinguished respectively as MAJOR ("greater") and MINOR ("lesser") scales or keys.

This is the model for all minor keys; and as the "six," in this instance, happens to fall upon A, this scale is called "the scale or key of A minor."

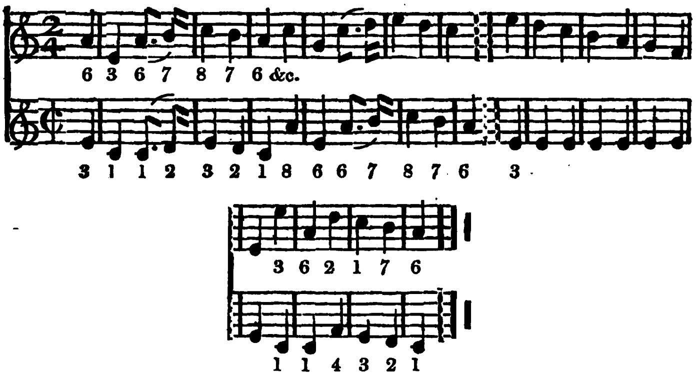
Observe. All the keys that have hitherto been brought before the student's notice are major keys; and as every key has its "six," every major key has its RELATIVE MINOR: for example: A is the relative minor to C major.

The following little exercise will help to familiarize the pupil with the character of the melodies founded on this scale:—



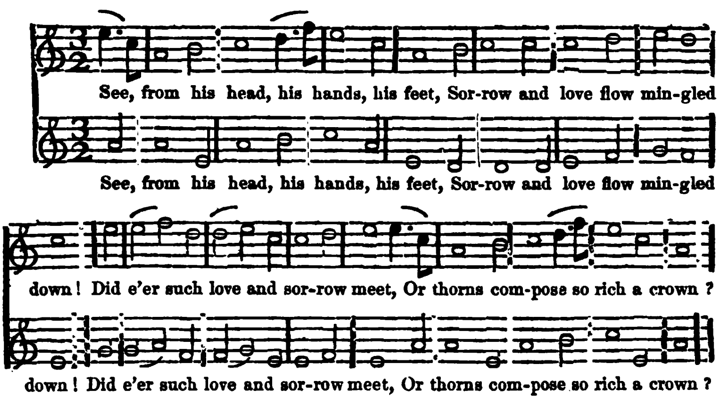
Without any further instruction, the pupil will be able to sing much of the music that is written in the minor key. We shall give an example or two.

ST. BRIDE'S. S. M. Dr. Howard.



In the following example, the learner should supply the figuring himself, and then sing the tune to the annexed verse.

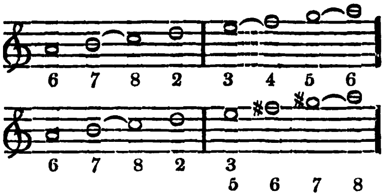
SORROW. L. M.


See, from his head, his hands, his feet, Sor-row and love flow min-gled
See, from his head, his hands, his feet, Sor-row and love flow min-gled
down! Did e'er such love and sor-row meet, Or thorns com-pose so rich a crown ?
down! Did e'er such love and sor-row meet, Or thorns com-pose so rich a crown ?

In descending passages, the scale as it stands is generally adhered to; but when the music ascends to the minor key-note, the ear seem naturally to require that there should be only a semitone between the seventh and eighth, as in the proper musical scale. To accommodate, therefore, the minor scale to this circumstance, it is found necessary to sharpen its seventh note. But this gives us a very distorted scale of music,—three semitones, and between the fifth and sixth there is found the uncouth distance of a tone and a half. To rectify this, the sixth note is sharpened, the space between the fifth and sixth is thereby increased to a whole tone, while by the same means the extra half tone is removed from between the fifth and sixth. The upper half now resembles exactly the upper half of the major scale, while the lower half alone is truly minor, retaining unaltered the plaintive progression, "six," "seven," "eight."

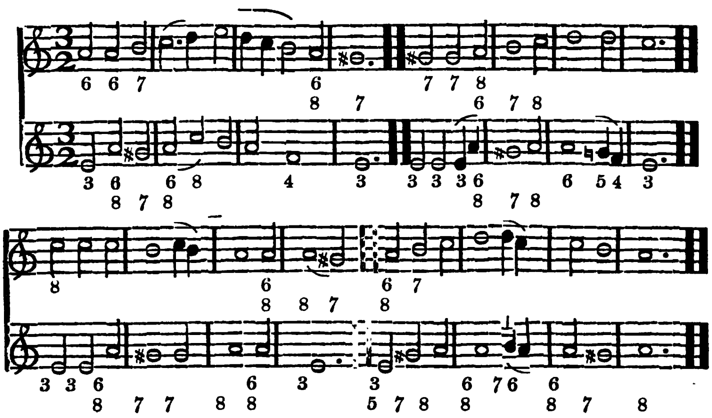
Here is certainly a difficulty: but if boldly met and resolutely encountered, it will be as assuredly overcome. The two ascending scales are here given: the first is the unaltered minor scale, from "six" to "six;" below it, is ranged the series as altered to accommodate the major termination, namely, the SHARP SIXTH and the SHARP SEVENTH: they remove the second semitone from between the fifth and sixth to its more natural and agreeable situation, between the seventh and eighth.

We give also beneath the altered scale a very simple and natural method of overcoming the above-mentioned difficulty: it is exactly similar to those adopted for attaining the sharp fourth and the flat seventh in the first and second modulations. After singing "six," "seven," "eight," "two," change the "three," as there indicated, and conclude with "five," "six," "seven," "eight."

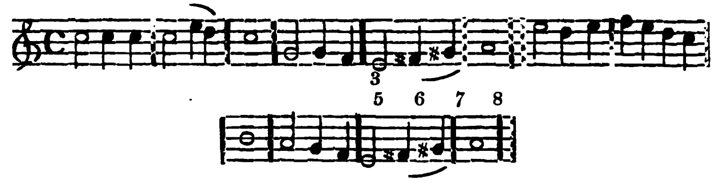


It must be observed that this sixth and seventh, which are here sharpened, are the *fourth* and *fifth* of the major scale. If therefore the "five" of the scale is sharpened, or the "four" and "five" consecutively, the tune modulates into the relative minor. But if neither the sharp fifth nor the sharp fourth and fifth are used in the phrase that terminates with the "six," the pupil must consider it merely as a minor progression, there being, in that case, no alteration from the major scale.

The tune "Dorchester," L. M., from "The Psalmist," will afford us several instances of the use of the sharp seventh. The student should sing the note A to the syllable "eight," as marked, till he makes himself pretty well acquainted with the sharp seventh; after which, he will find an advantage in being able to follow the "seven" with "six," the minor key-note, especially if the major key-note, the real "eight," occurs shortly afterwards.

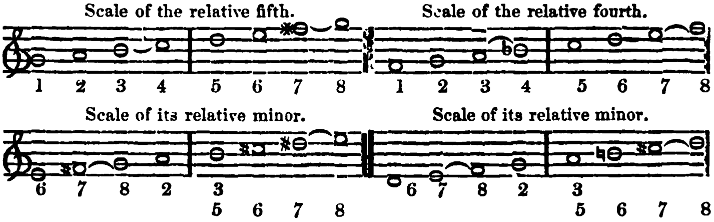


The sharp sixth as well as the sharp seventh will be found in the following short-metre tune:—

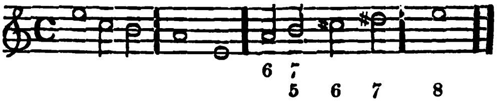


MODULATIONS OF THE MINOR KEY.

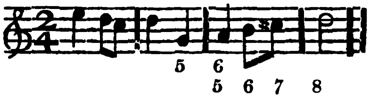
The minor as well as the major key has its relative fifth and fourth, which are shown by the following scales. As the minor key is dependent on the major, so its relative fourth and fifth are dependent on the fourth and fifth respectively of the major key.


Scale of the relative fifth.
1 2 3 4 5 6 7 8
Scale of the relative fourth.
1 2 3 4 5 6 7 8
Scale of its relative minor.
6 7 8 2 3
5 6 7 8
Scale of its relative minor.
6 7 8 2 3
5 6 7 8

When, therefore, the second, or the key-note and second note of the primary scale are sharpened, the music changes into the relative minor of the fifth of the original key.



The minor of the relative fourth is a much more simple modulation than the preceding, there being but one note of the original scale altered.



SIGNATURES OF THE MINOR KEY.

We have observed that the sixth note of every major key is its relative minor; consequently the signature of the major key is also the signature of its relative minor. The student therefore must not suffer himself to be confused by the terms "major" and "minor keys:" There is no sign in the clef to point out to the performer that any piece is in the minor key: this can only be known by the general character of the music, more particularly by its termination.

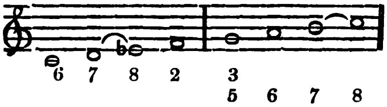
Observe: The minor scale contains three sharps less, or three flats more than a major scale on the same keynote: that is, the key of A minor (or rather its relative, C major) has no sharp in its signature, while A major has three. The sharps in the ascending scale are not noticed in the signature.

The farther consideration of the minor key now necessarily merges into the general subject of modulation.

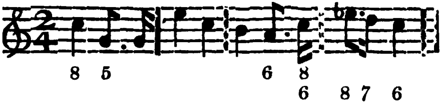
Every primary scale of a piece of music has five others connected with it: namely, its own minor scale; the relative fifth, with its minor; and the relative fourth, with its minor. A reference to the table at the close of the section on transposition will show at once the relative fifth and fourth of any key. It will be seen also that the relative fifth adds a sharp to, or, which is the same thing, takes away a flat from, the signature of the primary scale; while the relative fourth takes away a sharp, or adds a flat.

The before-mentioned are the principal and most usual modulations that are made from the primary key. But there are three others which are sometimes to be found in the higher classes of musical compositions:—

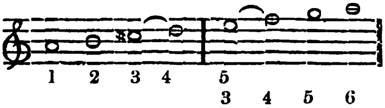
First. The major key-note is changed to a minor, by a flat on the third of the scale. No other note being altered, the scale has exactly the appearance of the ascending minor series in the relative to E flat.



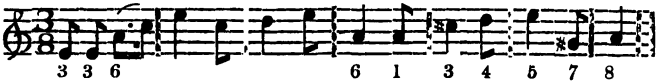
The following will illustrate this species of modulation:—



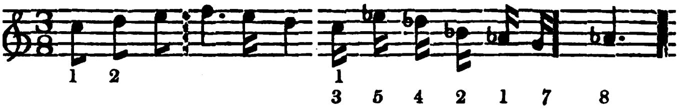
Second. The minor key-note is sometimes changed to a major by a sharp on the key-note of the primary scale.



This modulation is shown in the following passage:—



Third. The key-note is changed to the sound "three," by the introduction of a flat upon the sixth of the scale. This modulation is very remote, and is consequently seldom used. When it occurs, the scale undergoes an abrupt transition from C to A flat.



No rules can be laid down for the guidance of the musical composer as to the course he should take in diverging from the primary key: this must necessarily be as illimitable as music itself. But as modulations are very frequently made through a progression of semitones, and as such passages are intended to give peculiar effect to the music, we shall endeavour to assist our student in the management of them. For this purpose, we shall find it necessary to make a still further examination of the musical scale than we have hitherto done. Our attention will be first called to

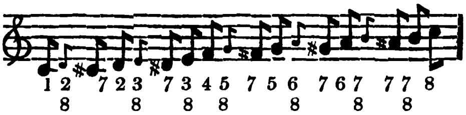
THE DIATONIC AND THE CHROMATIC SCALES.

Any series of notes corresponding with the scale of C, that is, having no additional flats or sharps, is called a *diatonic* scale, from διὰ, "through," and τόνος, "a tone," because the intervals between the sounds consist for the most part of tones. A series consisting entirely of semitones is called a *chromatic* scale, from χρῶμα, "colour," "because," says Dr. Callcott, "the interspersed semitones give an ornamental effect to the natural melody."

There are two chromatic scales, the ascending and the descending chromatic scale.

The following, omitting the small notes, is the

CHROMATIC ASCENDING SCALE.



In singing this scale, the sharp must be considered as a leading note ("seven") to each note of the scale as a temporary key-note.

Let the scale be sung first as marked; then omit the temporary "eights," taking care to give to the notes of the primary scale their proper sounds, "one," "two," "three," &c.

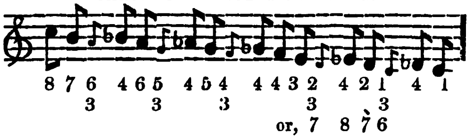
With the exception of the A, all the sharps in the foregoing scale have been used, and their use explained, in the modulations from the primary scale to its relatives. If the sixth of the scale is sharpened, the student will find that there has been a previous modulation into the relative fifth, and that this is a further modulation into the minor of the relative fifth of the new scale.

The chromatic ascending scale may be considered a series of modulations by the sharp seventh, every note of the scale being in succession a new key-note.

The following is the descending chromatic scale. It may be sung as a series of partial modulations by which every note becomes a temporary "three," in consequence of the introduction of a new "four" (the flat) between the simple sounds of the scale. But it must be observed that the flats are much more remotely connected with the primary key than the sharps.

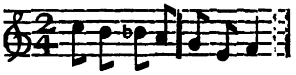
In the latter part the student will recognise a modulation previously noticed, namely, that in which "the major key-note is changed to a minor by a flat on the third of the scale."

CHROMATIC DESCENDING SCALE.

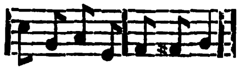


The following are examples of chromatic modulations:—

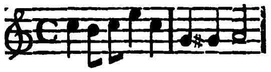
Into the relative fourth.



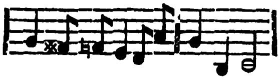
Into the relative fifth.



Into the relative minor.

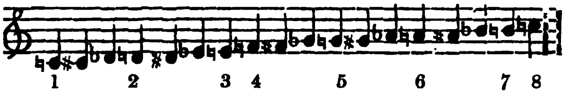


From the relative fifth to the primary scale.



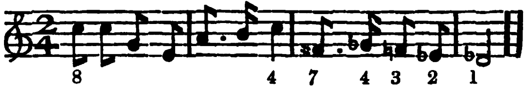
THE ENHARMONIC SCALE.

Besides the diatonic and chromatic scales, there is another, the study of which will afford great pleasure to the musical student: it is called the *enharmonic*, or "extremely-musical," scale. In order to obtain a general idea of this scale, it will be sufficient for us just to revert to the two chromatic scales. We have seen that every whole tone of the diatonic scale may be divided into two semitones: and if we examine the chromatic scales, we shall find that those subdivisions that are distinguished by sharps in the ascending, are pointed out by flats in the descending, scale. Hence they become either sharps or flats, still retaining the same pitch. For instance: the sound between C and D is C sharp, or D flat; that between D and E is D sharp or E flat; and so on, throughout the series. Thus the enharmonic scale combines the ascending and descending chromatic scales.

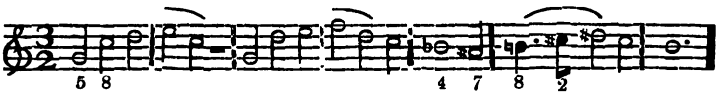


We omit in the present scale any note between E and F, and B and C, the diatonic semitones: for if C sharp and D flat, G sharp and A flat, &c., are the same sound, E sharp and F natural, and C flat and B natural &c., will be so too.

Most extreme and abrupt modulations are made by this scale, by merely changing the name of the sound produced by dividing the tone. For example: instead of modulating from the key of C into G by means of F sharp, if the F sharp is changed into G flat, "four," we have the extreme, but highly effective, modulation into D flat, a scale nowise connected with that of C.



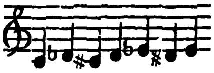
Again: if we change the flat seventh, B flat, into A sharp, we shall come at once to the remote key of B.



Lest we should suffer the imputation of misleading our pupil with respect to this scale, by leaving unnoticed a very important feature in it, we shall endeavour to penetrate a little deeper into its mysteries.

The term "semitone" naturally suggests to our minds the idea of a tone divided exactly into two equal parts. Such an impression is altogether erroneous. And, indeed, our very first notions of the musical scale, so far as they relate to the true distance of its several sounds from each other, are incorrect. As the term "semitone" leads us to imagine an exact division of the greater distances of the scale, so the word "tone" impresses us with the idea that any one of the greater distances is equal to twice that of a lesser; and that the whole tones throughout the scale are equal to each other. It may be doubted whether any two tones of the scale are equal. The one between the fourth and fifth is certainly greater than that between the fifth and sixth, by about a ninth part.

But it is with the musical and not the mathematical divisions of the tones that we are now concerned: and there are two points connected with the enharmonic scale with which every musical student ought to make himself acquainted: —1. The sharp and the flat between any two notes are perfectly distinct sounds: they are not of the same pitch; and they differ in their musical character, the flat resembling the "four," and the sharp the "seven," of the musical scale. 2. The sharp, though usually placed below the flat, is the higher note of the two; the "four" being just above the "three," and the "seven" just below the "eight," a small space remaining between the sharp and the flat. If the scale were written according to this notion of the pitch of the sharps and flats, it would thus appear:—

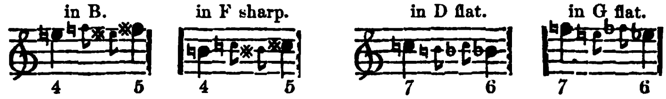

&c.

Each of these smaller parts is called a *diesis*, "division," or "quarter-tone." The propriety of this last term may be questioned, as the tones are divided into three, not four, parts.

If this theory be correct, it will follow that E sharp and B sharp are respectively higher in pitch than F natural and C natural, and F flat and C flat lower than E and B natural. For, let there be a modulation from B into F sharp. Having previously transposed the enharmonic scale into B, we shall find that the two dieses between E natural and F sharp, the fourth and fifth notes of the scale are F natural and E sharp, corresponding to F sharp and G flat of the scale in C, but reversed, according to our present conception of the pitch of these sounds. Our student will perceive that the new seventh, E sharp, is higher than F natural.

By a modulation from F sharp to C sharp, B sharp, the new seventh, may be shown to be higher than C natural.

Again: If we modulate from D flat to G flat, we shall find that the new flat, C flat, is lower than B natural. For, if the enharmonic scale be transposed into D flat, the two dieses between the seventh and sixth will be B natural and C flat, corresponding to the B flat and A sharp of the enharmonic scale in C, but reversed, as in the former case. The F flat, the new seventh, it is evident, is lower than the E natural. A modulation from G flat to C flat, will show that C flat is lower than B natural.



Part of the enharmonic scale

in B. in F sharp. in D flat. in G flat.

It is much to be regretted, that, according to modern practice, this scale is almost completely lost to us, especially when we reflect upon the power and effect which it is acknowledged to have imparted to the music of the ancients. But we are told that the difference between the real diesis and the exact half-tone is so small that it may be totally disregarded: and in keyed instruments, the black keys are made to answer for both the flats and sharps, by being tuned exactly half-way between the white ones. However convenient this may be in practice, there is no real musician but will condemn the theory which accounts C sharp and D flat, D sharp and E flat, &c., as one and the same sound. The organ of the Temple church is a partial exception to this accommodating system : the sharps and the flats being, in some instances, made by different keys of the instrument.

Nathan, the celebrated teacher of singing, speaking of the enharmonic scale, in his "Essay on the History and Theory of Music," has the following excellent remarks :—"It was not by the redundancy of their ornaments, or brilliant execution, that the minstrels of old stilled the rugged passions of mankind, and moulded them to virtue and humanity. No: their melodies were very simple; it was by the use of the quarter-tones, the exquisite mathematical proportions of their enharmonic scale, the almost imperceptible rising and falling of the voice, by which the Grecians in particular (combined with their graceful gestures and style of singing) worked on the feelings of their listeners." (Page 214.) The same interesting writer refers to Holye, Callcott, Grassineau, Holden, Avison, and several other theorists as bestowing the highest encomiums upon the enharmonic scale.

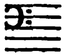
Although a very difficult task, yet it is not impossible to sing every sound of the enharmonic scale. Our pupil may satisfy himself that two distinct sounds may be produced between the first and second notes, or any of the larger distances, of the diatonic scale, by singing the flat to "four," and the sharp to "seven," as in the ascending and descending chromatic scales.

PART V.—MISCELLANEOUS.

EXTENSION OF THE STAVE.

In our instructions hitherto we have used but one clef: two others occur in music; and as one of them is frequently used in harmony, we shall take this opportunity of offering a few remarks upon them.

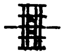
We have shown that the pitch of the treble stave corresponds pretty nearly in its extent to the compass of the female voice. As the ordinary pitch of men's voices is about an octave lower, if this were the only stave in use, it is evident that great inconvenience would be occasioned in attempting to place music of this description upon it: the greater portion would fall upon the leger lines and spaces below. Still worse would be the consequence of writing thereon the music for the lowest voices of men. To obviate this inconvenience, another stave is placed below the treble stave, a space being left for the insertion of one line between them, as occasion may require. This lower stave is called the *bass* stave. A character resembling an inverted "c" is placed at the head, followed by two dots (:). These together form the "base," or "F clef;" and it is placed on the fourth line, thus:—



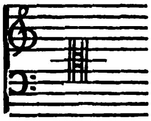
As all other staves are derived from these two and the line between them, the whole eleven lines must be considered as forming the musical staff.

THE C, OR TENOR, CLEF.

Viewing then the stave as consisting of eleven lines, we find that the first leger line below the treble stave is the same as the first leger line above the bass, both being of the same pitch and of the same name, C: it also forms the middle line of the whole stave. This middle line, it will be observed, besides being a fifth below the treble-clef line, is a fifth above the bass line. It is of so great importance in music, as to be distinguished by a separate clef, called, according to its own name, the "C," or "tenor," clef. The C line passes through the two short strokes in the middle of the sign, thus:—



As the great variety that exists in the compass of voices must necessarily occur between the two extremes of the bass and the treble, the usefulness of this clef is very apparent. By it the music intended for the intervening voices is as readily indicated as that for the treble and bass themselves. Hence it has received several names besides its general one of "tenor;" these, of course, being the same as the voice which it for the time represents. It will, consequently, be found in various positions of the stave, according to the circumstances under which it is used. This necessary variety of the use of this clef has caused in the minds of many young musical students unnecessary confusion, entirely arising from the want of a proper consideration of its real place in the extended musical stave. Nothing more is required to clear up this confusion than for the learner to remember that the line upon which this clef stands is always the middle of the stave of eleven lines, that is, the one between the treble and bass staves.



We shall only take a passing view of the voices that lie between the treble and bass, as the ill-feeling existing against the unfortunate tenor clef is much lessened by the modern practice of writing the music intended to be sung by them indiscriminately on (we cannot say "treble staves") staves to which is prefixed the treble clef.

The treble itself is sometimes called the *high soprano* voice.

The next is the *soprano*. Its stave consists of the C line and four lines of the treble stave.

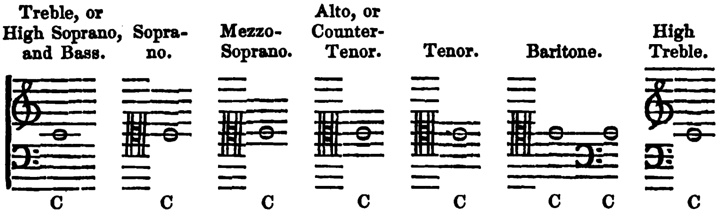
The *mezzo-soprano* follows. Its stave consists of the tenor-clef line, three lines of the treble stave, and the top line of the bass stave.

The next is the *alto*, or *counter-tenor*. It is written on the C line, the two lowest lines of the treble, and the two highest of the bass, stave.

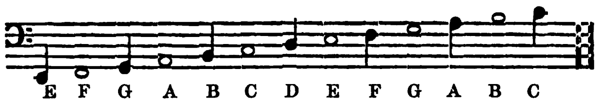
The *tenor* occupies the C line, the lowest treble, and the three upper bass lines.

Occasionally the F clef is found on the middle line of a stave: it is used for a *baritono*, a voice between a tenor and a bass. This takes the C for its uppermost line, and makes up its complement of five with four of the bass lines. The lowest of the eleven is used only occasionally, as the first leger line below. This stave, instead of the bass clef, may have the C clef on its last line.

Still more rarely, the treble clef occupies the lowest of five lines. It is then called the *high-treble* stave, and makes a permanent line of the first leger line above, using the lowest line of the treble stave occasionally as the first leger line below.



The notes of the bass stave, with which the pupil should now make himself acquainted, are as follow. It should be observed, that any lines or spaces beyond the first leger line and space below the treble stave are parts of the bass stave.



The tenor-clef staves may easily be lettered from the treble and bass staves.

HARMONY.

Harmony consists of the proper union of two or more musical sounds, and the natural progression of the sounds so combined.

INTERVALS.

The simplest kind of harmony is that produced by the union of two sounds. Any two notes of the scale may be sounded together: the distance between them is called an *interval.*

Intervals have several names, corresponding to the distance between the notes. In melody it is the distance between a note and the one immediately following it; in harmony it signifies the distance between two notes that are sounded together.

Unison.—The same note sung by two or more voices is, in the study of harmony, considered as an interval.

Seconds.—The union of a note with another on the degree immediately above or below it forms a second. It is *major* or *minor.* A major second consists of a tone; a minor second of a semitone.

Thirds.—The interval of a third is from one line or space to another. A *major* third consists of two whole tones: a *minor* third includes one of the semitones.

Fourths.—These are either *perfect* or *sharp.* The perfect fourth includes one of the semitones; the sharp fourth consists of three whole tones.

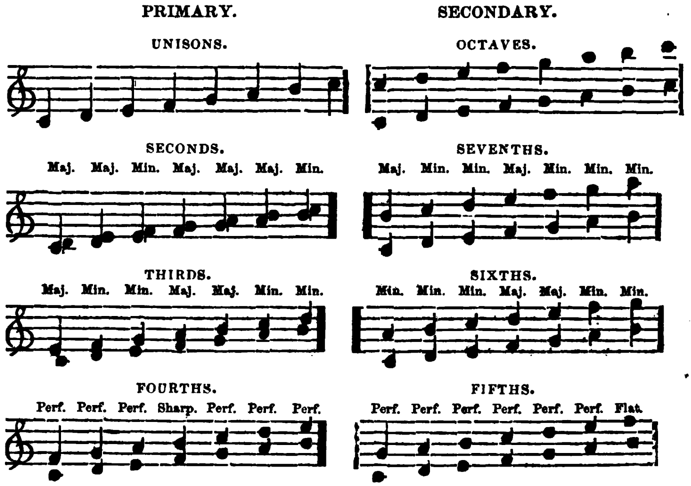
Fifths.—The fifth is *perfect* or *flat.* The perfect fifth contains one semitone, the flat fifth includes both.

Sixths.—These are *major* or *minor.* The major sixth includes but one semitone, the minor includes both.

Sevenths.—The seventh is either *major* or *minor.* The minor seventh includes both semitones, the major but one.

Octave.—This is the repetition of any note of the scale in a higher or lower pitch.

The first four are considered as *primary*, because if the lower notes of the intervals are raised an octave higher, or the upper ones placed an octave lower, the change would produce the latter four, which are therefore termed *secondary.* It will be observed, too, that by this reversal of the intervals, the majors become minor, and the minors, major. This change of the interval is called its *inversion.*


PRIMARY.
SECONDARY.
UNISONS.
OCTAVES.
SECONDS.
Maj. Maj. Min. Maj. Maj. Maj. Min.
SEVENTHS.
Maj. Min. Min. Maj. Min. Min. Min.
THIRDS.
Maj. Min. Min. Maj. Maj. Min. Min.
SIXTHS.
Min. Min. Min. Maj. Maj. Min. Min.
FOURTHS.
Perf. Perf. Perf. Sharp. Perf. Perf. Perf.
FIFTHS.
Perf. Perf. Perf. Perf. Perf. Perf. Flat.

The notes of the scale receive various names, according to their uses in harmony.

1. The keynote is called the *tonic*, because of its being the chief note of the scale, and that upon which all the others depend. 2. The fifth is called the *dominant*, or "ruling note,"

because it generally requires to be followed by the tonic. 3. The fourth is called the *subdominant*; being the fifth below, it is considered a kind of subordinate governing note. 4. The third, being between the tonic and the dominant, (ascending,) is called the *mediant*. 5. The sixth (the minor) is called the *submediant*; it lies between the tonic and subdominant (descending). 6. The second is called the *supertonic*, being the note immediately above the keynote. 7. The seventh is called the *leading-note*.

CHORDS.

The general name for the combination of two or more musical sounds is *chord*; the seconds, thirds, &c., are chords.

Chords of the same kind following each other are termed *consecutive*, as "consecutive thirds, fourths," &c.

The most usual progression in two-part music is by thirds, or their inversion, the sixth. This course is so natural and easy, that many persons, even children, fall into it without any knowledge of the rudiments of music. This is almost the only consecutive interval that is allowed: all others are forbidden, except in very peculiar cases: even consecutive thirds should not be continued to any great length without an intermixture of other chords.

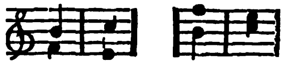
Chords, though all necessary to the perfection of music, are not all equally agreeable to the ear. They are therefore divided into two classes: those that are most pleasing are called *concords*; those that are not so pleasing are called *discords*.

Of the above intervals the discords are—the seconds and sevenths, both major and minor, the sharp fourth, and its inversion, the flat fifth; the concords are—the thirds and sixths, major and minor, and the perfect fourth and fifth. The unison and octave must also be classed among the concords.

Our student may be disposed to ask, If the discords are of an unpleasant nature, why are they used in music, where, it would seem, none but the most delightful sounds should be introduced? We answer, If only the concords were heard, their very sweetness, because of their sameness, would become tiresome and oppressive. But a judicious intermixture of discords relieves the monotonous nature of concords alone, and renders doubly sweet those that follow, in properly harmonized music, the discordant combinations.

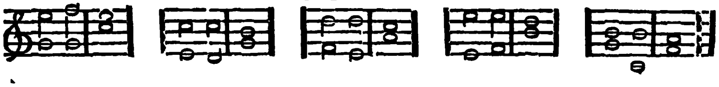
When, therefore, a discord is introduced, it must be *resolved*; that is, the discordant note must fall in the following chord to the degree immediately below it. This is usually a concord: there is one instance in which a series of discords succeeds; this will be noticed hereafter.

The most interesting discord is the sharp fourth, or flat fifth. The student will observe that it is formed by the two notes that are of such paramount importance in the branches of the science that have hitherto engaged our attention. Both its notes are dissonant; and while its lower note, the fourth of the scale, descends a degree, its upper one, "seven," ascends a degree, to the keynote. This produces a concord, (the third, or sixth,) as shown by the subjoined illustration.


Resolution of the
Sharp Fourth. Flat Fifth.

The next discord, the second, is most usually spoken of in its inversion, the seventh. In this form it is resolved by its upper note descending a degree, and its lower one rising a fourth. Besides being resolved, these discords must be prepared; that is, the upper note must be one of the notes of a concord immediately preceding the chord in which it is a dissonance. This rule extends to all sevenths, major or minor, except the seventh on the fifth of the scale; (called "the dominant seventh;") this discord need not be prepared, but it must be resolved. The seventh may resolve by its lower note being replaced by the fifth below, instead of the fourth above.

Sevenths prepared and resolved.

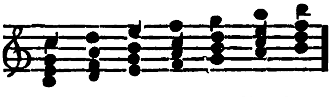


TRIADS.

When three notes, two of which are distant a third and a fifth from the other, are sung together, they are called a *triad*. Triads may be formed on any note of the scale. Those that have a major third with a perfect fifth are termed "major triads;" those having a minor third with a perfect fifth, "minor triads;" that which consists of two minor thirds, "the imperfect triad." The major triads occur on the tonic, dominant, and subdominant; (first, fourth, and fifth;) the minor, on the mediant, submediant, and supertonic; (the sixth, third, and second;) and the imperfect triad, on the leading-note, the seventh, of the scale.

The lowest note of the triad is called its *radical bass*, or its *root*. When the octave of the root of the triad is added, it is then said to be *complete*.

The Triads.



A triad has three *positions*, and two *inversions*. In its positions the root is always placed lowest; but in its inversions the third or the fifth is placed lowest. The nature of the triad remains the same even though the radical base may be taken an octave below, or the third and fifth an octave above.

In the first position of a triad, the notes stand as above,—first, third, fifth, eighth.

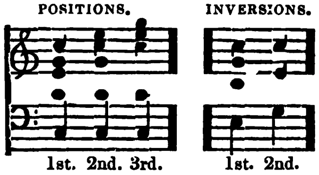
In the second position, the third is raised an octave; the chord then stands, fifth, eighth, third.

In the third position, the fifth is raised an octave; the chord is then, eighth, third, and fifth.

It must be observed that the third and fifth become the tenth and twelfth by being raised an octave; but this does not alter the nature of the chord.

In the first inversion, the second note of the triad is placed lowest: it is then called "the chord of the sixth," or "six-three," the root of the chord becoming the sixth, and the fifth the third, by the inversion.

In the second inversion the fifth is placed lowest: this produces the chord of "six-four."



Observe: All the triads are subject to similar positions and inversions.

The student will perceive that the consonant triads are composed of two dissimilar thirds. Dissonant triads consist of two similar thirds. Only one of these occurs in the regular musical scale, the imperfect triad.

The triads most frequently used are the tonic, dominant, and subdominant; next, the supertonic; and, lastly, the minor triads.

If the minor features of the scale predominate, the minor triads are most frequently used. But it will be obseved that, owing to the imperfection of the minor ascending scale, the minor triad of E will be chromatically changed, by the G sharp, to a major.

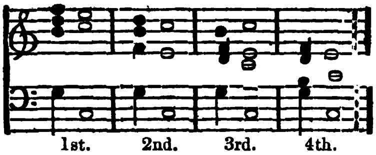
FULL CHORDS OF THE SEVENTH.

When another third is added to the triad, the full chord of the seventh is produced. The most important of these is that which occurs on the dominant. Its seventh is the fourth of the scale: and as the chord contains likewise the leading-note, this harmony is of great importance in the study of music.

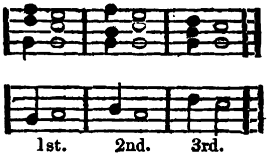
As the chords of the seventh consist of four sounds, they admit of four positions and three inversions. Those of the dominant seventh will be sufficient for illustration.

The semibreves show their resolutions.

POSITIONS.



INVERSIONS.

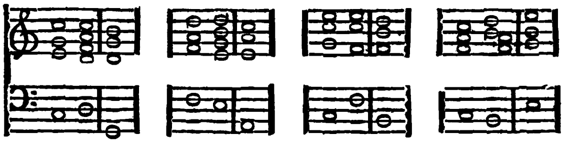


The first inversion of this chord is "the chord of the sixth and fifth," or "six-five;" the second is "the chord of the third and fourth," or "six-four-three;" and the third is "the chord of the second and fourth," or "six-four-two."

All the chords of the seventh except the dominant require to be immediately followed by the resolution: but the inversions of the dominant seventh may succeed each other before the discord is resolved.

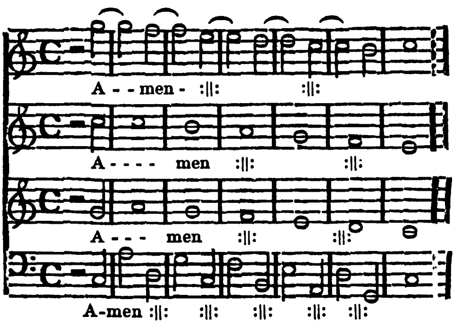
As these chords contain more notes than the simple seventh, greater care is necessary in resolving them.

Some examples have been given of the preparation and resolution of the simple discords of the seventh. A few instances follow of the treatment of the seventh when joined to the triad.



Sevenths are not always resolved by concords: in the third instance the seventh is succeeded by the flat fifth: this would be resolved into the tonic.

The triad into which the seventh resolves may have a seventh added to it; this may resolve into another, this again into another. A *sequence* of sevenths will be thus produced. It usually concludes upon arriving at the dominant harmony, which resolves into the tonic. The following is a sequence of sevenths arranged for four voices.



These sevenths are also discords of *syncopation*, the semibreve being syncopated, or "cut through," by the barstroke.

Besides the above-mentioned chords, others are produced by the intermixture of the notes of various harmonies.

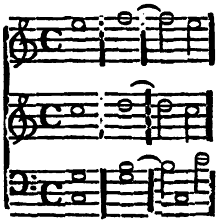
Sometimes one or more of the notes of one chord are prolonged so as to occupy part of the time of the succeeding one. These are called chords of *suspension*.

Anticipations are produced by striking a note before the chord to which it belongs is introduced.

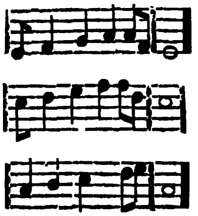
Sometimes the passage from one chord to another is softened by notes of *transition*. These usually fall upon the unaccented parts of the bar, and are called *passing* notes; if they occur on the accented parts, they are termed *changing* notes. In the example below, the D, F, and A are passing notes; the B is a changing note.

A series of chords may be sounded while a long note is *retained* in the base. This note is either the tonic or the dominant. If the tonic is used, the series of chords finishes with the tonic harmony; if the fifth is held, the dominant harmony concludes the series. This is called *pedal* harmony, because it frequently occurs in organ music, and the *holding* note is played by the pedals of the organ.

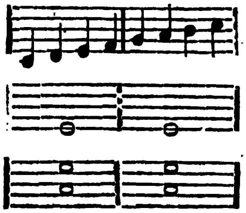
SUSPENSION.

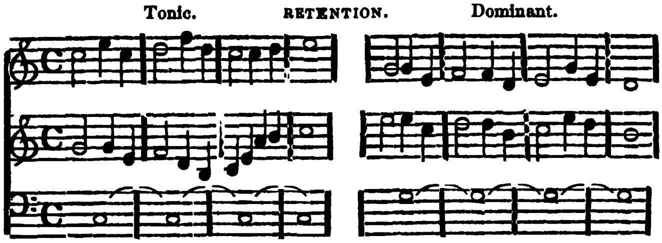


ANTICIPATION.

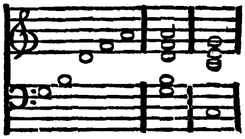


TRANSITION.

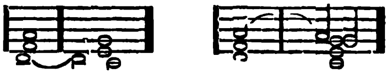




We must not omit to mention a very peculiar discord, added to the dominant seventh. This harmony, which, it might be supposed, is already sufficiently burdened with discords, (containing its dissonant seventh and flat fifth,) is made to bear another, called the added ninth: it is produced by adding a third to its minor seventh. As these discords are all of the softer kind, the effect when followed by its resolution, the full harmony of the tonic, is extremely pleasing.



It will be seen that in the resolution of this discord the parts descend by consecutive fifths, the D and A being replaced by C and G. The added ninth is not introduced unless the harmony is pretty full, in which case the consecutive fifths are little regarded; though very scrupulous musicians would avoid them by suspending the D or the A upon the last chord.



All the foregoing remarks apply to music in every key: the student should therefore transpose the illustration into other scales.

MODULATION.

The changes from the original key have been shown in single parts under the section "modulation;" these will now be considered in harmony.

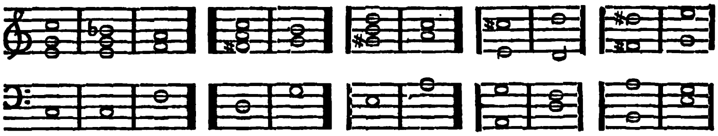
All modulations may be divided into two kinds: those relative and those not relative to the primary key.

RELATIVE MODULATIONS.

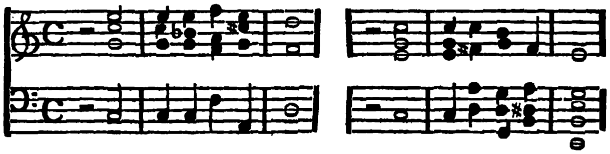
The student has seen the five keys that are related to the primary scale. We shall give here the full chords through which the transitions are made. It will be observed that in every case the new key is preceded by its own dominant seventh, which, it will be remembered, contains those important notes, the fourth and seventh of the scale.

Modulations from

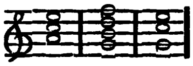
C to F. to G. to A minor. to D minor. to E minor.



The changes to the two latter scales are mostly made by previous modulations into their relative majors :—



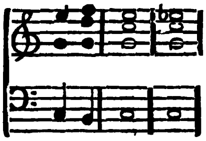
The modulation from A, the minor, to its relative major, C, is as follows:—



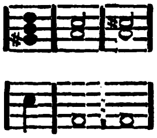
MODULATIONS NOT RELATIVE.

It will be seen by the relative modulations, given above, that the full chord of the dominant seventh on E is used for passing into the key of A minor. This dominant seventh, containing G sharp, also belongs to A major, and would in that key be followed by the chord of A major. Any dominant seventh, therefore, may be followed by a major or minor triad. By this means very abrupt and effective changes may be made from the original key.

To C major or minor.



To A minor or major.



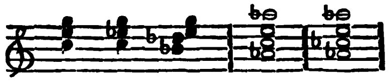
Any of the major triads may be made minor by flattening the third; or the minor triads may be made major by sharpening the thirds. By this means an important step is gained in modulation, as this alteration of the triad throws it at once into another key.

1. Commencing with the major triad of C, a most effective transition is made into the key of A flat, major or minor by first flattening the E, which produces a minor triad that we may consider as the triad on the third note of the scale of A flat, and completing the chord of the dominant seventh by the insertion of B flat and D flat.

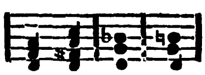
2. Again: Sharpen the triad on D, and add a new dominant seventh, C: the following chord may be G, major or minor.

This modulation may be reversed by the sharp sixth being treated as a dominant seventh.

1.
To A flat major or minor.

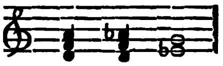


2.
To G minor or major.

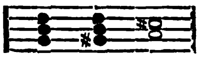


Further: If the lowest note of a major triad is sharpened, or the highest note or a minor triad is flattened, the imperfect triad of another key is formed, which may be known by resolving it according to the directions previously given.

From D to E flat.



From G to A.



ENHARMONIC MODULATIONS.

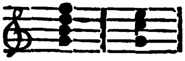
We shall close our necessarily brief sketch of this branch of harmony by noticing some of the changes that are produced by the enharmonic dieses.

Enharmonic modulations are made by means of the dominant seventh, the extreme sharp sixth, and the diminished seventh.

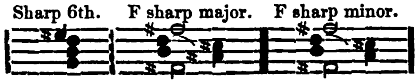
The extreme sharp sixth is formed by sharpening the upper note of the major sixth.

Our student has already seen the effect produced by changing the name of the diesis. In enharmonic modulation by means of the dominant seventh, it will be remembered that the seventh on the dominant is the flat sound ("four") of the musical scale. This note as a diesis lies between E natural and F sharp, and may therefore be enharmonically changed to E sharp, becoming, instead of the fourth of the scale of C, the leading-note of the distant key of F sharp; or, the resolution may be a minor chord, instead of a major, which will be the relative minor to the key of A.

Dom. 7th.



Sharp 6th. F sharp major. F sharp minor.



D and B are suspended, to avoid consecutive fifths.

But the most curious and pleasing study in enharmony is the use that may be made of the diminished seventh. We must first notice its structure, and then its employment.

Learned theorists affirm that it is the added ninth of the minor scale, (that is, the note E, has its third, G, accidentally sharpened, and its seventh, D, inserted to complete the structure of the dominant seventh, to which the ninth, F, is added,) denuded of its very principal note, the radical bass of the chord; the unlearned conjecture, that as this supposed principal note is not heard, the combination may be considered as a mere alteration from the dominant seventh, its lowest note being sharpened, for the purpose of elegantly gliding into the minor chord on the sixth of the scale. Which of the two is correct, is left to the discrimination of the student to decide.

This chord, thus altered, contains, besides a flat fifth, consisting of two minor thirds, a minor third, occasioned by the accidental sharp on its lowest note: three minor thirds are thus combined in this chord.

The diminished seventh may belong to four different scales:

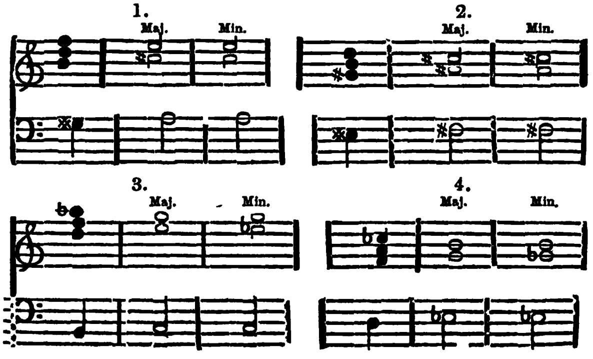
1. As an altered chord from the dominant seventh in the key of C, it may resolve into A, major or minor.

2. Remove the F from the top to the bottom of the chord, and call it E sharp: the resolution will be F sharp, major or minor.

3. Place the G sharp on the top of the chord, changing its name to A flat: in this form it will resolve into C, major or minor.

4. Let the lowest note of this last chord, B natural, be transferred to the highest place, bearing the name of C flat: E flat, major or minor, will be its resolution.

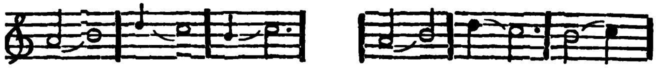
Resolutions of the diminished seventh.



GRACE NOTES.

There are only two of the graces that occur in music which it will be necessary for us to notice here: all the other kinds belong to a more refined class of musical education.

1. The *appoggiatura* is a small note placed before a larger one of longer duration, from which it borrows its own value: it always occurs on the accented part of the measure.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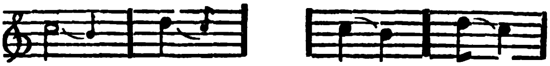
2. The *after-note* differs from the appoggiatura, in that it follows the larger note, and falls upon the unaccented part of the measure.


Written. Sung.

VOCABULARY OF LATIN AND ITALIAN MUSICAL TERMS.

A capriccio, As taste or fancy dictates.
Accelerando, With increasing speed.
Adagio, Very slowly.
Ad libitum, Quick or slow, at the singer's pleasure.
Affettuoso, Pathetically.
Agevole, Lightly, agreeably.
Agitato, Quickly, and with passion.
Allegro, Lively.
Allegretto, Rather lively.
Al Segno, Repeat again from the sign.
Amoroso, Tenderly.
Andante, Slowly and distinctly.
Andantino, More slowly still.
Animato, With spirit.
A piacere, At pleasure.
Assai, Very: as, *Allegro assai,* Very quickly.
A volonta, At will.

Ben marcato, In a well-accented manner.
Bis, Twice.
Brillante, In a brilliant style.

Calando, Gradually lessening the sounds and slackening the time.
Cantabile, Gracefully, melodiously.
Canto, The melody, or highest vocal part.
Coda, A phrase added to a piece as a conclusion.
Con brio, With vivacity.
Con fuoco, With fire.
Con gusto, With taste.
Con moto, In an agitated style.
Con tenerezza, With tenderness.
Crescendo, Gradually increasing the sound.

Da capo, Begin the air again.
Deciso, Boldly.
Diminuendo, Gradually lessening the sound.
Dolce, Sweetly.
Doloroso, Mournfully.
Duo, or *Duetto,* A composition for two voices or instruments.

Energico, With energy.
Espressivo, With tasteful expression.

Finale, The last movement of a composition.
Fine, The end.
Forte, (*F.*,) Loudly.
Fortissimo, (*ff.*,) Very loudly.
Forzando, (*Fz.*,) With stress.
Furioso, With great vehemency.

Giocoso, Playfully, gaily.
Grave, Solemnly.
Grazioso, In a graceful and flowing manner.

Largo, Slowly.
Larghetto, Rather slowly.
Legato, Smooth and connected.
Leggiero, Lightly.

Lentando, Gradually lengthening the time.
Lento, Slowly, solemnly.

Maestoso, Majestically.
Meno, Less: as, *Meno forte,* Not so loud.
Mestoso, Sorrowfully.
Mezzo, Half: as, *Mezzo forte,* Rather loud: *Mezzo piano,* Between soft and loud.
Molto, Much, very: as, *Allegro molto,* Very briskly.
Morendo, Dying away.

Non, Not.
Non molto, Non tanto, Non troppo, Not very, not too much.

Obligato, That part of a musical composition which is necessary to its perfection, and cannot be omitted.

Perdendo, Letting the sound gradually die.
Pesante, Impressively.
Piangevole, Plaintively.
Piano, (*P.*,) Softly.
Pianissimo, (*pp.*,) Very softly.
Piu, More.
Poco, A little: as, *Poco piu lento,* A little more slowly.
Pomposo, Pompously.
Presto, Quick.
Prestissimo, Very quickly.

Quartetto, A piece for four voices or instruments.
Quintetto, A piece for five voices or instruments.

Rallentando, Gradually slower.
Recitativo, A kind of musical speaking or chanting.
Rinforzando, Increasing the force of the sound.
Risoluto, Boldly.

Scherzando, Sportively.
Semplice, With simplicity.
Sempre, Always, still.
Senza replica, Without repetition.
Sforzando, Laying stress.
Siciliano, A pastoral movement in common time.
Smorzando, Gradually diminishing the sound.
Soave, Sweetly.
Solo, A piece for one voice or instrument.
Sostenuto, Sustained, kept up.
Sotto voce, (*S. V.*,) In subdued tones.
Spiritoso, With spirit.
Staccato, In a crisp and detached manner.
Strepitoso, Impetously.
Stringendo, Quickening.
Subito, Instantly.

Tempo giusto, In strict time.
Tenuto, Sustained, held out.
Tremando, Tremulously.
Trio, A piece for three voices or instruments.
Tutta forza, As loud as possible.
Tutti, All the parts.

Veloce, Rapidly.
Vigoroso, With strength.
Vivace, With vivacity.
Volante, Lightly, rapidly.
Volta prima, The first time.
Volti subito, (*V. S.*,) Turn the leaf over quickly.

THE END.

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